THE TIMES LITERARY SUPPLEMENT

T·L·S

19 MARCH 1970

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THURSDAY 26 MARCH 1970 • No. 3,552 • ONE SHILLING AND SIXPENCE

BANDITRY ANCIENT AND MODERN FAR AND WIDE

...would be difficult to write a ...ll book about bandits. Sociologists might have a try, but ...bsbawm is not a sociologist ...en dealing with such extreme ...alists, such puritans of violence and eccentricity as are most of ...eroes of *Bandits*—for they *are* ...s both according to their own ...and in the eyes of the poor—...e had the wisdom to check in ...e cloakroom his sociological ...he writes of them in their own ...without attempting to subject ...m to general concepts; and he ...ritten as a historian—and as ...orians should, and some do, ...that is, with great elegance, a ...ly renewed and often startling insight, compassion, and a sympathetic humour. The result is a wise ...d is an exciting book, a very ...ble addition to the history of ...ties and to that of popular ...(a field in which the author ...of the leading European experts) and a stimulus to further research, particularly at the regional ...

...Hobsbawm has rediscovered ...reconstructed the submerged ...and largely mythical history of ...bandit with as much success and ...as he displayed previously in ...rescue from oblivion of ..., the English farm labourer ...e early nineteenth century. ...was, it is true, little danger of ...bandit Hero ever being so ...y forgotten as poor Hodge—...too strongly entrenched in ...and even urban memory—but ...author has reduced him to human ...sions; and while stripping him ...thing of his swagger and ..., he has succeeded in relating ...to his social background, to ...particular conditions of the ...in which he operated and to ...collective assumptions of primitive, simple and often wildly ...ic communities.

...main themes of the present ...are those that run through all ...history—poverty and violence—in this instance, rural poverty, ...problems of the rootless, the ... and the dispossessed; and ...often of hideous, unbelievable savagery, partly as an instrument of terror and vengeance, partly ...end in itself, as a form of enjoyment and personal self-expression. ...themes more particular to the ...are physical courage, self-...realization, the love of display, ...individualism, and a primitive egalitarianism.

...Hobsbawm, in *Primitive* ..., a pioneering work written ten ...ago, had already prospected ...of the terrain he masterfully ...in *Bandits*. He had then con...himself to forms of social ...ity, secret societies and primitive protest commonest in the poorest ...areas of Southern Europe: ...y, Apulia, Andalucia. In the ...present book he ranges, with ...great ease, from Europe to China, ...Indonesia, India and the Americas.



Reality and illusion of the traditional bandit. Left to right the Hungarian Sandor Rozsa (1813-78), stage brigand (from an early nineteenth-century English print), and Ned Kelly (1854-80): three figures depicted in Dr Hobsbawm's book.

E. J. HOBSBAWM:
Bandits
128pp. Weidenfeld and Nicolson. 30s.

One of his most interesting sections concerns Brazil. But he is equally at home with the bandoliered, heavily-moustached Balkan bandit smelling of goat's cheese, his legs criss-crossed with leather thongs. His most surprising figure is the bespectacled Lampião, from the Brazilian north-east, a man of intense cruelty who enforced on his followers a form of sexual puritanism and whose activities were only brought to an end, after twenty years, in 1938; his most endearing is that of the Catalan plumber, Francisco Sabaté, "El Quico".

The author sees rural bandits as an already extinct breed, save in Sardinia, so that his book might be taken as an epitaph on a form of social protest that has long been overtaken by the sophistication of economic organization and of political action and revolutionary technique. The bandit is an individualist who, operating only in very small groups—fifteen to twenty men—can subsist only in areas of geographical isolation and can expect to stay alive, at least as an activist—he may, of course, retire or even take employment with the forces of repression—for two or three years at the most. Lampião's run was altogether exceptional.

Banditry probably had its heyday, at least in France, the Netherlands and the Rhineland, in the anarchic conditions of 1795 to 1802 or so. But it flowered, in the Balkans, in Italy and Hungary, throughout the second half of the nineteenth century, and in parts of South America, Spain, Sicily, Southern Italy, Sardinia and Corsica, until quite recent times. The last Corsican bandit, Dante Spada, disappeared in 1935, Giuliano was shot down in 1950. Sabaté just reached the 1960s, though by then he was already an anachronism.

Bandits are probably the last of the individualists; this no doubt is the reason they have tended to become the object of such nostalgic interest on the part of intellectuals and of the urban population as a whole, for whom they represent an escape back into a simple, generally sunny—the author has a splendid phrase about the old gunfighters of the West: "silent in the white sunlight of their empty midday streets"—back-to-the-land romanticism. Their naivety is endearing, their optimism unbounded. Sabaté is an extreme example—he took on a whole regime, a social order, almost single-handed—but most of the others had an almost unlimited belief in the power of individual example, in the proselytizing value of individual heroism or individual terror. They were like the lusty champions of the Muslim villages of Montenegro, described by Djilas, who would stand on the bridge and hurl abuse and challenges to the menfolk of the Orthodox communities on the other side of the valley. They stand little chance in an age of collectivities.

Dr. Hobsbawm rightly stresses the connexion between banditry and dearth. We hear for instance, in the French context, of a sudden increase both in rural banditry and in urban crime, in the country round Marseille and in the port itself, during the two consecutive summers of 1788 and 1789. There are similar reports from the Gard during the terrible winter of 1782-83. But the greatest opportunity came with the famine of 1795, and during the subsequent years, 1796 and 1797, the "chauffeurs du Nord" were in full activity both sides of the old border; the celebrated "bande d'Orgères"—one of the largest bandit groups ever to operate in modern France; 109 persons were identified and arraigned before the Chartres court—was in operation from 1791 to 1799, but its most spectacular and most sanguinary outings were in 1795 (twelve operations), in 1796 (twenty-eight operations) and 1797 (forty-three operations), years which also witnessed the largest number of attacks on mail coaches in the Lyon area and the largest number of political assassinations in the river valleys from Mâcon to the Mediterranean.

In France there was a fairly widespread recrudescence of banditry, especially in the Somme and the Norman departments, in the spring and early summer of 1812, at a time

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when the dearth panic was at its height. The author's insight into this subject can thus be amply illustrated by French regional examples from the period of the Year III, the Directory and even the beginning of the Consulate crisis in north-east France in 1801.

Dr. Hobsbawm has a telling point to make too with regard to the principal weakness of peasant protest: the peasant's immobility ("The peasant's back is bent socially, because it must generally be bent in physical labour on his field"). Even if he takes to the hills, sooner or later need will drive him down; even the shepherd, so often the archetypal bandit in the Balkans and in Italy, has to come down from the mountains with his flocks; and in most of Europe at least, banditry is subjected, like the peasant's year, to the implacable dictates of the calendar; we hear of the Bulgarian haiduks' annual season, from April 23 (St. George's Day) to the Day of the Cross (September 27).

Banditry could hardly compete with snow: though, in more temperate French conditions, the "bande d'Orgères", the gangs round Lyon and in the Rhône Valley, and the "chauffeurs du Nord" were operating throughout the winter months, thanks to a whole network of friendly inns in which they could sleep (and in which many of them were taken, in between two operations). The bandits' calendar would be further influenced by such fixed dates as annual fairs; those of the "bande d'Orgères", over a period of nine years, scarcely ever miss the fairs of Ventôse, of St. John's Day and St. Andrew's Day, when horse-dealers and fatstock merchants congregated at the markets of Chartres and Pithiviers, returning to their village, full of good cheer and with bulging purses. Scouts are often sent ahead, to the fair itself, to report on those who made the most profitable sales.

Dr. Hobsbawm is equally acute on the subject of the age and social origins of full-blown banditry. In primitive peasant societies the bandit is a young man, unencumbered with wife or children. In the Balkans, marriage generally means an end to the wild ways and a return to the village. A Colombian priest describes how the participants in the "violencia" are uprooted and unloved young men who, while avoiding the well-trodden paths used by peasants over the mountainside, can only satisfy their sexual appetites by rape, often followed by murder; they can no more afford love, a permanent relationship, than allow themselves to remain in one place long enough to acquire habits and to become recognizable.

There are, however, instances of female bandits in the Balkans; a third of the members of the "bande d'Orgères" were women, some of them outstripping their men in savagery. There existed in this gang relationships as secure as those of marriage, though some of the leaders passed on their women from one to another; the presence of women was indispensable to this particular group for the disposal of stolen goods, particularly clothes and fabrics that had to be unstitched and sewn on other cuttings, to make them difficult to identify. The Orléans group even employed large numbers of children, both to scout and to enter buildings and open doors from inside. It also had its schoolmaster, the "père des mioches", as well as a few very old men, survivors of previous *bandes*, whose function was to keep up morale by evening tales about the heroic exploits of semi-legendary bandits who had operated at the mid-century. Sabaté was married, had two daughters, and enrolled two of his brothers.

The groups draw heavily on shepherds, drovers, carters, smugglers, as well as on ex-soldiers and sailors and deserters (on these Dr. Hobsbawm makes the perceptive comment: "men who came back from afar, masterless and landless, are a danger to the stability of the social hierarchy", a point amply borne out by the composition of the murder gangs of the first French White Terror in the Midi)—all categories that figure largely in French banditry between 1795 and 1802. Equally common are horse-dealers (so often also horse-thieves). In Germany, he mentions knife-grinders and rag-and-bone men ("les terribles chiffonniers", as Mercier calls them, the child-slaughterers of popular imagination, as well as the allies of receivers).

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If any criticism can be made of this admirable book, it is that the author perhaps overstates the purely *rural* character of banditry and its anti-urban features. In eighteenth-century terms at least it is difficult to draw a clear distinction between town and country, the frontiers of which so often tend to overlap. The horsedealer plies between his village and the horsemarket, the pedlar moves with his tray between town and village, the carter stops off at the inn in the faubourg frequented by his own kind, the rivermen float from place to place. One of the leaders of the Orgères gang was "Charles de Paris", and he had been recruited in a Parisian inn; other members of the group came up to the capital to organize one of their operations in the Seine-et-Marne and to collect recruits introduced by Charles.

The "chauffeurs du Nord" had their feet in both camps, employing village blacksmiths, urban old-clothes merchants, rural and urban butchers, innkeepers, deserters and so on, and they had their meeting places in a dozen towns both sides of the border. After an operation, they would head for a friendly carters' inn in a faubourg, because they knew such an establishment would be open all night. The Lyon murder gangs were city-based—and Lyon would fit into one of Dr. Hobsbawm's categories as a frontier town: a ten-minute walk over the pont de la Guillotière would take one into the Isère; it was also a much better place to hide in than the countryside—and they went out of the city at night to carry out their operations in the neighbouring countryside, returning at dawn, to sleep in their discreet, shuttered hide-outs on the central peninsula or in Vaise or la Croix-Rousse. Most of the attacks on mail-coaches under the Directory were the work of townsmen and took place on the very outskirts of Lyon, as the road to Paris pulled up through Vaise and Tassin.

Perhaps Dr. Hobsbawm's emphasis on rural banditry, in contradistinction to urban crime, has been suggested to him primarily by Balkan or Brazilian examples. In France at least the two are hard to distinguish. It is doubtful too whether "for the genuine underworld revolutions are little more than unusually good occasions for crime". In French cities, there was a sharp decline in crime between 1790 and 1794; crime rates then rose dramatically in the conditions of 1795-96. Nor did the criminally inclined appear to have gravitated towards terrorist commitment. The case of Guénot is certainly exceptional in this respect. The criminal and the bandit were much more likely to find refuge, encouragement and even a sort of respectability in the service of the Counter-Revolution.

Here then are but a few indications of the many insights suggested by Dr. Hobsbawm in his investigation of the semi-mythical world of the Bandit Hero. He has much more of interest to say on the connexion between banditry and regionalism, as well as on the subject of the favourable conditions offered by frontier areas, escarpments, mountain passes, rocky uplands, river estuaries and marshland. No wonder an idealized bandit was such a favourite with nineteenth-century opera and Victorian painting!

His final chapter on the anarchist Sabaté is deeply moving and compassionate, and beautif[…] with a fine visual sense […] that hill-compressed, hard[…] passionate capital of […] insurrection." "Their a[…] were the raincoat so dear […] gunmen from Dublin to […]terranean"). This is […] at its very best—a wo[…] an utterly simple man, […] He was the sort of man […] states, who knew how to[…]gether a motorcycle […] parts: he also construct[…] made bazooka to scatter […] over a football crowd.

He managed, with grea[…]ness, to learn to read, […] able to commune with Ro[…] Bakunin. He always walk[…] the police. And he had […] suspicion of *any* form of […]tion. What one wonders, […] two *lycéennes*, his teenag[…] —no doubt Frenchified […]ing diligently up the […] French educational ladder[…] their amazing father? W[…] have evoked his memory […] devotion, as did Paz Ferr[…] her almost equally si[…] father? Or would they […] the cruel slang of the […] applied to middle-age, […] very old—"Monumen[…] "Archives nationales", […] to a father who had no pl[…] world of *Elle* and *Marie-Cl*[…]

The career of Sabaté […] anachronism, his life and […]torically insignificant and […] futile: but, in its utter simp[…] total optimism, it gives […] hope in the future of huma[…] Quico" really is dead, but […] impossible that some other […] milk-bar avenger—of cour[…] Barcelona—might not […] his single-handed war? […] likely. But the world is […] Sabaté; and, as the author […] us, the bandit lingers on […] numbered boys from slums […] possess nothing but the com[…] nevertheless precious gift of […] and courage, can identify […] with him . . .". "Razor K[…] safely be forgotten, unlam[…] his violence was cruel and […]less. "El Quico" had a mea[…]beit a very simple one; and, […] Hobsbawm, he has got the […] he deserved. The author ha[…]structed the poor plumber's […] life with exemplary patience […]acity, talking to his friends, […] the scenes of his activities.

Bandits, then, is a book […] people, flamboyant, cruel, […] single-minded, ill-advised, […] educated, under-privileged […]up, touchy, unpredictable, […] above all—brave. Some we[…] villains, a few, like Sabaté […] knights; all, under Dr. Hob[…] pen, come menacingly and […]ously alive. His book […] about the future of histor[…]

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[…]sular internationalists

[…]. NAYLOR:
[…] International Policy
[…] Weidenfeld and Nicolson.

[…]ately, not long ago by what […] the Labour Government […]ed its foreign policy since […] very powerful Minister […] crisply: "We have no […] policy." He was talking for […]d he exaggerated, but there […] it. For historical reasons […]er for the Labour leaders to […]gh the eye of a needle than […] upon a foreign policy that […] command the support of […] and file and survive the […] strains of office.

[…] Labour statement of foreign […] that is not expressly focused […]cular crisis or situation must […]olly-minded, idealistic docu[…] that will satisfy the party's […] from the Christian […], the pacifists, the anti[…], the anti-capitalists, and […]ers in peace achieved by the […] of the world's workers […] the warmongers and profit[…] expansionists. Until a crisis […] Labour's foreign policy (and […] policy to underpin it) is […] obsession of the party's […]als and fellow-travellers, […]articulate and active enough […] the fact that the Labour […] file for whom they claim to […] stubbornly insular, self[…] and instinctively patriotic […] most high Tory fashion. […]alists are calling for im[…]creased British aid to the […]developed Commonwealth. […]ders feel Powellite in their […] of coloured immigrants […] changing the texture of life […] back streets; while some inter[…]ists grow romantic about […] and political unity in […] the workers take fright […] price of European butter. […]ulate theory or philosophy […] Labour's foreign policy has […] been humbug from be[…] to end since the party […] footing in the House of […]ons, yet Labour's pragmatic […] when in power have been […] realistic than the Tories', […] they have usually been more […] beneath all the varnish of […]onalism.

[…]elp win for himself the 1964 […] election, Mr. Wilson damned […] independent nuclear deterrent and pledged himself to renegotiate the Nassau agreement: in office, he works the Nassau agreement, builds up a Polaris fleet, and does not assign the nuclear force so firmly to Nato that it could not be used independently if need be. Moreover Mr. Healey, the Defence Secretary, makes himself the principal defender of the doctrine of an initial counterstrike by tactical nuclear weapons to stop a Warsaw Pact advance in Europe; and Mr. Wilson and Mr. Healey pull back from east of Suez not for reasons of foreign policy but because they want to use the money for something else. The flaws in Labour's international policy are to be seen everywhere you look, as it was in the beginning, is now, and perhaps ever shall be.

So they were, too, in the 1930s, the decade of the little and timid Tory men that forms Professor Naylor's theme. It is a period in British politics that the generation who came to manhood just before 1939 would wish blotted out of history and memory had they not purged themselves in the war into which folly, blindness, gutlessness, and sheer incompetence led. It was the period of succeeding acts of totalitarian bad faith and aggression in Manchuria, the Rhineland, Abyssinia, Spain, China, Austria, Czechoslovakia, and then Poland; so plain a progression to world war that any schoolboy of the 1930s could see it. While it happened the British Government bought petty instalments of pence by bartering their honour and the Labour Opposition clung to illusory hopes of collective security, voted against the Army estimates, and opposed conscription, much as many Labour backbenchers do today.

True, there were other voices crying in the wilderness, both Labour and Tory: Churchill, Amery, Dalton, Bevin. Indeed, Professor Naylor makes the point that three future Tory Prime Ministers Churchill, Eden and Macmillan opposed Neville Chamberlain, and he might have added that Mr. Heath, who may be a fourth, as an undergraduate stood on the side of the militant angels.

But Professor Naylor's cool and measured survey of Labour in the 1930s cannot redeem, until the shame of Munich, the reputation of an Opposition led by minor politicians who were to grow to full stature as statesmen only during the years of war and the peace that immediately followed. The littleness of British leadership on the front benches in the House of Commons was nearly total, and there is small use in trying to guess whether the Opposition would have done its duty better if it had not been reduced to a miserable numerical rump in the 1931 general election. It may even be arguable that a parliamentary Labour Party made up mainly of trade unionist nobodies sitting for the safest seats, men with few pretensions who were willing to be led, at last allowed Labour leaders like the unproved and insecure Attlee to settle for the right judgments.

American universities produce some of the best as well as some of the worst studies of aspects of British politics, and it is agreeable to say that Professor Naylor's is an example of the best. He has no transatlantic barbarities of prose style, and there is infinite skill displayed in his interweaving of the dominant strands of Labour's shifting international policy with the complementary sketches of Government policy and action and the hideous developments abroad.

If he has a fault, it is that he seems to invest the public statements of British parties and leaders, written and spoken, with more candour of meaning than is usually wise—particularly when dealing with Labour politicians who have to behave as though they are being led by the other ranks, for the sake of democratic appearances. No doubt he was handicapped by the fact that the Labour Party refuses to disclose its archives to scholars.

He is also unwise to follow Harold Nicolson's diary in recording that on September 2, 1939, it was Lord Boothby who called out to Arthur Greenwood: "Speak for England, Arthur." Perhaps more than one Member joined in the cry, but undoubtedly it made an historic mark because it came first from Leo Amery. Professor Naylor does not bring out the importance of the link of friendship and crossbench conspiracy between Amery and Greenwood as they tried to mobilize opposition to Chamberlain throughout the House while the crisis deepened and broke. They were constantly in touch, with Clement Davies, Q.C., later the Liberal leader, as a regular intermediary. Amery's cry was a signal not only to Greenwood but also to the Treasury bench, and it portended Chamberlain's fall and Churchill's rise.

[…]ow the Democrats were beaten

[…]EL FITZGIBBON HOLT:
[…] a Majority
[…]le University Press. £4 10s.

[…] and learned study of the […] the Republican Party in […]gh, Pennsylvania, is not a[…]ercise in erudition, for it is […]al interest for the student of […]porary American politics. If […] party structure is breaking […] if a new Republican majority […] possibility in this decade, if […]sts like Mr. Kevin Phillips are […] Dr. Holt's highly critical […]ption of the accepted […] is very topical. Can the […]icans do before 1972 what […] done by the leaders of […]ure "Grand Old Party" in […]ical years before the out[…] of the Civil War?

[…] Holt does not cast cold water […] Republican hopes; perhaps even […] of the most solidly Demo[…] great cities in the Union. But […]ory of how the Democrats […] defeated at a time when they […] managed to elect the only Pres[…] ever elected from Pennsylva[…] possibly of exemplary value. Dr. Holt does cast doubt on the […]ional story. He does not find a […] moral revolt against the pro[…]avery leadership of the national […]cratic leadership. He does not find a concentration on national or even state-wide issues like the tariff. Local issues were important, occasionally paramount. Railroad politics were as important as in the greatest days of "the Pennsy". There was a nascent labour movement; there was a decline in the authority of the "aristocratic" Whigs. There were economic and urban problems in Pittsburgh, many of which can be paralleled today (including the flight to the suburbs). There was a violent impact of "ethnic" politics, but it mainly took the form of anti-Catholicism. We know, now, that the Republican Party, not the Know-Nothings, took over the debris of the Whigs and exploited the deep divisions of the Democrats, for many good Jacksonians who had no passionate horror of slavery resented the sacrifice of the interests of the northern Democracy to the southern leadership of the party in Congress (the parallel with the current situation is very close). The immigrants were resented, especially if they were Catholic (German or Irish). The victory of the "party of moral ideas" in 1860 was not purely a victory of moral ideas (a party led by Simon Cameron was not lily-white enough to achieve much purification).

The problem of separating the various ethnic groups has involved Dr. Holt in very difficult research problems, nearly all of which he surmounts with great acuteness and industry. He is especially commendable for his use of the census files; this sets an example to other students of ethnic groups. But he may occasionally have relied too much on family names. The "Bannerman" on page 292 *may* have been German, but he may also have been Scotch like a famous Prime Minister and a famous Gaelic singer and still more famous rugby international, the recently deceased Lord Bannerman. And did none of the enemies of Carl Schurz who denounced him as a German radical ever use against him his Catholic origins in Germany? But this is a most elegant and intelligent piece of research.

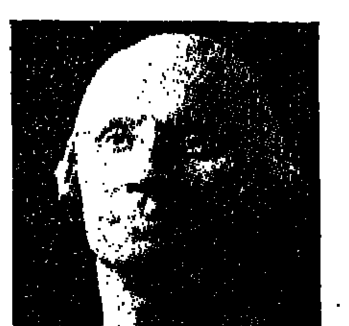
The Selling of the President, by Joe McGinniss, which was reviewed in our front-page article of November 20, 1969, has been published in this country by André Deutsch (253pp. 30s.).

Britain 1970, the twenty-first edition of the "official handbook" prepared by the Central Office of Information, is published by Her Majesty's Stationery Office at 32s. 6d.

The sixty-third issue of *The Writers' and Artists' Year Book* (424pp. A. and C. Black. 16s.) remains a very useful reference book.

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METHUEN

when the dearth panic was at its height. The author's insight into this subject can thus be amply illustrated by French regional examples from the period of the Year III, the Directory and even the beginning of the consulate crisis in north-east France in 1801.

Dr. Hobsbawm has a telling point to make too with regard to the principal weakness of peasant protest: the peasant's immobility ("The peasant's back is bent socially, because it must generally be bent in physical labour on his field"). Even if he takes to the hills, sooner or later need will drive him down: even the shepherd, so often the archetypal bandit in the Balkans and in Italy, has to come down from the mountains with his flocks; and in most of Europe at least, banditry is subjected, like the peasant's year, to the implacable dictates of the calendar: we hear of the Bulgarian haiduks' annual season, from April 23 (St. George's Day) to the Day of the Cross (September 27).

Banditry could hardly compete with snow; though, in more temperate French conditions, the "bande d'Orgères", the gangs round Lyon and in the Rhône Valley, and the "chauffeurs du Nord" were operating throughout the winter months, thanks to a whole network of friendly inns in which they could sleep (and in which many of them were taken, in between two operations). The bandits' calendar would be further influenced by such fixed dates as annual fairs; those of the "bande d'Orgères", over a period of nine years, scarcely ever miss the fairs of Ventôse, of St. John's Day and St. Andrew's Day, when horse-dealers and fatstock merchants congregated at the markets of Chartres and Pithiviers, returning to their village, full of good cheer and with bulging purses. Scouts are often sent ahead, to the fair itself, to report on those who made the most profitable sales.

Dr. Hobsbawm is equally acute on the subject of the age and social origins of full-blown banditry. In primitive peasant societies the bandit is a young man, unencumbered with wife or children. In the Balkans, marriage generally means an end to the wild ways and a return to the village. A Colombian priest describes how the participants in the "violencia" are uprooted and unloved young men who, while avoiding the well-trodden paths used by peasants over the mountainside, can only satisfy their sexual appetites by rape, often followed by murder; they can no more afford love, a permanent relationship, than allow themselves to remain in one place long enough to acquire habits and to become recognizable.

There are, however, instances of female bandits in the Balkans; a third of the members of the "bande d'Orgères" were women, some of them outstripping their men in savagery. There existed in this gang relationships as secure as those of marriage, though some of the leaders passed on their women from one to another; the presence of women was indispensable to this particular group for the disposal of stolen goods, particularly clothes and fabrics that had to be unstitched and sewn on other cuttings, to make them difficult to identify. The Orléans group even employed large numbers of children, both to scout and to enter buildings and open doors from inside. It also had its schoolmaster, the "père des mioches", as well as a few very old men, survivors of previous *bandes*, whose function was to keep up morale by evening tales about the heroic exploits of semi-legendary bandits who had operated at the mid-century. Subaté was married, had two daughters, and enrolled two of his brothers.

The groups draw heavily on shepherds, drovers, carters, smugglers, as well as on ex-soldiers and sailors and deserters (on these Dr. Hobsbawm makes the perceptive comment: "men who came back from afar, masterless and landless, are a danger to the stability of the social hierarchy", a point amply borne out by the composition of the murder gangs of the first French White Terror in the Midi)—all categories that figure largely in French banditry between 1795 and 1802. Equally common are horse-dealers (so often also horse-thieves). In Germany, he mentions knife-grinders and rag-and-bone men ("les terribles chiffonniers", as Mercier calls them, the child-slaughterers of popular imagination, as well as the allies of receivers).

But bandits cannot operate in a vacuum; they need the help of middlemen who will dispose of the goods that they have stolen, they have to be fed, clothed and sometimes even housed; hence such allies as old-clothes merchants, inn-keepers, junk merchants, fairground people, pedlars, the ubiquitous *revendeuses*, and an army of roving people, unknown locally. In more sophisticated societies they would likewise need engravers to supply them with papers. The "bande d'Orgères" even carried its own cooks—male and female—and many completed operations were celebrated by nocturnal feastings and collective orgies in forest clearing and welcoming glade. The movements of this particular group could often be traced by the piles of bones and feathers left behind by the redoubtable picnickers. Many bandits were the sons or grandsons of bandits; and in the "bande d'Orgères" we find three generations of one family, a trio of brothers, two pairs of brothers, three pairs of sisters.

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There are many references to the top-hats, red waistcoats and top boots of the tall, slim red-head, "le Rouge d'Auneau"; another member of the gang goes for three-cornered hats of fine quality (like Lampião's); they all concentrate on stealing silver shoe buckles. All of Dr. Hobsbawm's bandits seem to have favoured a profusion of silver and gold buttons, worn on any part of their clothing; many have the brilliant appearance of pearly-kings. Their concern with clothes recalls a similar obsession on the part of Glasgow razor gangs of the 1920s and 1930s. Perhaps it was all they had to show for themselves; perhaps they were thinking in terms of the ranks that they had not possessed in real armies; perhaps they were motivated by thoughts of "le repos du guerrier".

If any criticism can be made of this admirable book, it is that the author perhaps overstates the purely *rural* character of banditry and its anti-urban features. In eighteenth-century terms at least it is difficult to draw a clear distinction between town and country, the frontiers of which so often tend to overlap. The horsedealer plies between his village and the horsemarket, the pedlar moves with his tray between town and village, the carter stops off at the inn in the faubourg frequented by his own kind, the rivermen float from place to place. One of the leaders of the Orgères gang was "Charles de Paris", and he had been recruited in a Parisian inn; other members of the group came up to the capital to organize one of their operations in the Seine-et-Marne and to collect recruits introduced by Charles.

The "chauffeurs du Nord" had their feet in both camps, employing village blacksmiths, urban old-clothes merchants, rural and urban butchers, innkeepers, deserters and so on, and they had their meeting places in a dozen towns both sides of the border. After an operation, they would head for a friendly carters' inn in a faubourg, because they knew such an establishment would be open all night. The Lyon murder gangs were city-based—and Lyon would fit into one of Dr. Hobsbawm's categories as a frontier-town; a ten-minute walk over the pont de la Guillotière would take one into the Isère; it was also a much better place to hide in than the countryside—and they went out of the city at night to carry out their operations in the neighbouring countryside, returning at dawn, to sleep in their discreet, shuttered hideouts on the central peninsula or in Vaise or la Croix-Rousse. Most of the attacks on mail-coaches under the Directory were the work of townsmen and took place on the very outskirts of Lyon, as the road to Paris pulled up through Vaise and Tassin.

Perhaps Dr. Hobsbawm's emphasis on rural banditry, in contradistinction to urban crime, has been suggested to him primarily by Balkan or Brazilian examples. In France at least the two are hard to distinguish. It is doubtful too whether "for the genuine underworld revolutions are little more than unusually good occasions for crime". In French cities, there was a sharp decline in crime between 1790 and 1794; crime rates then rose dramatically in the conditions of 1795-96. Nor did the criminally inclined appear to have gravitated towards terrorist commitment. The case of Guénot is certainly exceptional in this respect. The criminal and the bandit were much more likely to find refuge, encouragement and even a sort of respectability in the service of the Counter-Revolution.

Here then are but a few indications of the many insights suggested by Dr. Hobsbawm in his investigation of the semi-mythical world of the Bandit Hero. He has much more of interest to say on the connexion between banditry and regionalism, as well as on the subject of the favourable conditions offered by frontier areas, escarpments, mountain passes, rocky uplands, river estuaries and marshland. No wonder an idealized bandit was such a favourite with nineteenth-century opera and Victorian painting!

His final chapter on the anarchist Sabaté is deeply moving and compassionate, and beautifully [illegible] with a fine visual sense [illegible] that hill-compressed, [illegible] passionate capital of [illegible] insurrection." "Their [illegible] were the raincoat so de[illegible] gunmen from Dublin [illegible] terranean"). This is [illegible] at its very best—a work [illegible] an utterly simple man [illegible] He was the sort of man [illegible] states, who knew how [illegible] gether a motorcycle [illegible] paris; he also contrived [illegible] made bazooka to scatter [illegible] over a football crowd.

He managed, with [illegible] ness, to learn to read, [illegible] able to commune with [illegible] Bakunin. He always [illegible] the police. And he had [illegible] suspicion of *any* form of [illegible] tion. What one wonders, [illegible] two *lycéennes*, his teenage [illegible] —no doubt Frenchified [illegible] ing diligently up the [illegible] French educational ladder [illegible] their amazing father? [illegible] have evoked his memory [illegible] devotion, as did Paz Fer[illegible] her almost equally [illegible] father? Or would they [illegible] the cruel slang of the [illegible] applied to middle-age, [illegible] very old—"Monument[illegible] "Archives nationales", and [illegible] to a father who had [illegible] world of *Elle* and *Marie-Claire*.

The career of Sabaté [illegible] anachronism, his life and [illegible] torically insignificant and [illegible] futile; but, in its utter [illegible] total optimism, it gives [illegible] hope in the future of [illegible] Quico" really is dead, [illegible] impossible that some [illegible] milk-bar avenger—[illegible] Barcelona—might not [illegible] his single-handed war [illegible] likely. But the world [illegible] Sabaté; and, as the author [illegible] us, the bandit lingers on [illegible] numbered boys from [illegible] possess nothing but the [illegible] and courage, can identify [illegible] with him . . . "Razor [illegible] safely be forgotten, unlike [illegible] his violence was cruel and [illegible] less. "El Quico" had [illegible] been a very simple one: [illegible] Hobsbawm, he has got [illegible] he deserved. The author [illegible] structed the poor plumber [illegible] life with exemplary patience [illegible] acity, talking to his friends [illegible] the scenes of his activities.

Bandits, then, is a book [illegible] people, flamboyant, cruel, [illegible] single-minded, ill-advised, [illegible] educated, under-privileged [illegible] up, touchy, unpredictable [illegible] above all brave. Some are [illegible] villains, a few, like Sabaté [illegible] knights; all, under Dr. Hobsbawm's pen, come menacingly to [illegible] only alive. His book is [illegible] about the future of history.

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sular internationalists

[illegible] NAYLOR:
[illegible] International Policy
[illegible] Weidenfeld and Nicolson.

[illegible]ately not long ago by what [illegible]or the Labour Government [illegible]d its foreign policy since [illegible] very powerful Minister [illegible] crisply: "We have no [illegible]olicy." He was talking for [illegible]d he exaggerated, but there [illegible]s it. For historical reasons [illegible]er for the Labour leaders to [illegible]ugh the eye of a needle than [illegible] upon a foreign policy that [illegible]ose command the support of [illegible] and file and survive the [illegible] strains of office.

[illegible]abour statement of foreign [illegible]t is not expressly focused [illegible]ular crisis or situation must [illegible]ally-minded, idealistic docu[illegible]t will satisfy the party's [illegible]sts from the Christian [illegible], the pacifists, the anti[illegible]es, the anti-capitalists, and [illegible]es in peace achieved by the [illegible] of the world's workers [illegible]e warmongers and profit[illegible]organisists. Until a crisis [illegible]abour's foreign policy (and [illegible]se policy to underpin it) is [illegible]ular obsession of the party's [illegible]als and fellow-travellers, [illegible]articulate and active enough [illegible]ed the fact that the Labour [illegible]le for whom they claim to [illegible]e stubbornly insular, self-[illegible] and instinctively patriotic [illegible]ght high Tory fashion. [illegible]etalists are calling for im[illegible]creased British aid to the [illegible]eloped Commonwealth. [illegible]en feel Powellite in their [illegible]t of coloured immigrants [illegible]changing the texture of life [illegible]t streets; while some inter[illegible]se grow romantic about [illegible] and political unity in [illegible]e workers take fright [illegible]rice of European butter. [illegible]ulate theory or philosophy [illegible]our's foreign policy has [illegible]been humbug from be[illegible] to end since the party [illegible]ooting in the House of [illegible]s, yet Labour's pragmatic [illegible]when in power have been [illegible]realistic than the Tories', [illegible]they have usually been more [illegible]beneath all the varnish of [illegible]socialism.

[illegible]o win for himself the 1964 [illegible]election, Mr. Wilson damned [illegible]independent nuclear deter[illegible]rent and pledged himself to renegotiate the Nassau agreement: in office, he works the Nassau agreement, builds up a Polaris fleet, and does not assign the nuclear force so firmly to Nato that it could not be used independently if need be. Moreover Mr. Healey, the Defence Secretary, makes himself the principal defender of the doctrine of an initial counterstrike by tactical nuclear weapons to stop a Warsaw Pact advance in Europe; and Mr. Wilson and Mr. Healey pull back from east of Suez not for reasons of foreign policy but because they want to use the money for something else. The flaws in Labour's international policy are to be seen everywhere you look, as it was in the beginning, is now, and perhaps ever shall be.

So they were, too, in the 1930s, the decade of the little and timid Tory men that forms Professor Naylor's theme. It is a period in British politics that the generation who came to manhood just before 1939 would wish blotted out of history and memory had they not purged themselves in the war into which folly, blindness, gutlessness, and sheer incompetence led. It was the period of succeeding acts of totalitarian bad faith and aggression in Manchuria, the Rhineland, Abyssinia, Spain, China, Austria, Czechoslovakia, and then Poland; so plain a progression to world war that any schoolboy of the 1930s could see it. While it happened the British Government bought petty instalments of peace by bartering their honour and the Labour Opposition clung to illusory hopes of collective security, voted against the Army estimates, and opposed conscription, much as many Labour backbenchers do today.

True, there were other voices crying in the wilderness, both Labour and Tory: Churchill, Amery, Dalton, Bevin. Indeed, Professor Naylor makes the point that three future Tory Prime Ministers—Churchill, Eden and Macmillan—opposed Neville Chamberlain, and he might have added that Mr. Heath, who may be a fourth, as an undergraduate stood on the side of the militant angels.

But Professor Naylor's cool and measured survey of Labour in the 1930s cannot redeem, until the shame of Munich, the reputation of an Opposition led by minor politicians who were to grow to full stature as statesmen only during the years of war and the peace that immediately followed. The littleness of British leadership on the front benches in the House of Commons was nearly total, and there is small use in trying to guess whether the Opposition would have done its duty better if it had not been reduced to a miserable numerical rump in the 1931 general election. It may even be arguable that a parliamentary Labour Party made up mainly of trade unionist nobodies sitting for the safest seats, men with few pretensions who were willing to be led, at last allowed Labour leaders, like the improved and insecure Attlee to settle for the right judgments.

American universities produce some of the best as well as some of the worst studies of aspects of British politics, and it is agreeable to say that Professor Naylor's is an example of the best. He has no transatlantic barbarities of prose style, and there is infinite skill displayed in his interweaving of the dominant strands of Labour's shifting international policy with the complementary sketches of Government policy and action and the hideous developments abroad.

If he has a fault, it is that he seems to invest the public statements of British parties and leaders, written and spoken, with more candour of meaning than is usually wise—particularly when dealing with Labour politicians who have to behave as though they are being led by the other ranks, for the sake of democratic appearances. No doubt he was handicapped by the fact that the Labour Party refuses to disclose its archives to scholars.

He is also unwise to follow Harold Nicolson's diary in recording that on September 2, 1939, it was Lord Boothby who called out to Arthur Greenwood: "Speak for England, Arthur." Perhaps more than one Member joined in the cry, but undoubtedly it made an historic mark because it came first from Leo Amery. Professor Naylor does not bring out the importance of the link of friendship and crossbench conspiracy between Amery and Greenwood as they tried to mobilize opposition to Chamberlain throughout the House while the crisis deepened and broke. They were constantly in touch, with Clement Davies, Q.C., later the Liberal leader, as a regular intermediary. Amery's cry was a signal not only to Greenwood but also to the Treasury bench, and it portended Chamberlain's fall and Churchill's rise.

ow the Democrats were beaten

[illegible] FITZGIBBON HOLT:
[illegible] Majority
[illegible]le University Press. £4 10s.

[illegible]nd learned study of the [illegible]e Republican Party in [illegible]h Pennsylvania, is not a [illegible]crisis in erudition, for it is [illegible] interest for the student of [illegible]ocracy American politics. If [illegible]party structure is breaking [illegible] a new Republican majority [illegible]ssibility in this decade, if [illegible] like Mr. Kevin Phillips are [illegible]r. Holt's highly critical [illegible]ion of the accepted [illegible] is very topical. Can the [illegible]mes do before 1972 what [illegible]ne by the leaders of [illegible] "Grand Old Party" in [illegible]l years before the out[illegible] of the Civil War?

[illegible]olt does not cast cold water [illegible]publican hopes; perhaps even [illegible]of the most solidly Demo[illegible]al cities in the Union. But [illegible]y of how the Democrats [illegible]ieved it at a time when they [illegible]nalged to elect the only Pres[illegible]ver elected from Pennsylva[illegible], Holt does cast doubt on the [illegible]al story. He does not find a [illegible]ural revolt against the pro[illegible]dership of the national [illegible]ocratic. He does not find a concentration on national or even state-wide issues like the tariff. Local issues were important, occasionally paramount. Railroad politics were as important as in the greatest days of "the Penny". There was a nascent labour movement; there was a decline in the authority of the "aristocratic" Whigs. There were economic and urban problems in Pittsburgh, many of which can be paralleled today (including the flight to the suburbs). There was a violent impact of "ethnic" politics, but it mainly took the form of anti-Catholicism. We know, now, that the Republican Party, not the Know-Nothings, took over the debris of the Whigs and exploited the deep divisions of the Democrats, for many good Jacksonians who had no passionate horror of slavery resented the sacrifice of the interests of the northern Democracy to the southern leadership of the party in Congress (the parallel with the current situation is very close). The immigrants were resented, especially if they were Catholic (German or Irish). The victory of the "party of moral ideas" in 1850 was not purely a victory of moral ideas (a party led by Simon Cameron was not lily-white enough to achieve much purification).

The problem of separating the various ethnic groups has involved Dr. Holt in very difficult research problems, nearly all of which he surmounts with great acuteness and industry. He is especially commendable for his use of the census files; this sets an example to other students of ethnic groups. But he may occasionally have relied too much on family names. The "Bannerman" on page 292 *may* have been German, but he may also have been Scotch like a famous Prime Minister and a famous Gaelic singer and still more famous rugby international, the recently deceased Lord Bannerman. And did none of the enemies of Carl Schurz who denounced him as a German radical ever use against him his Catholic origins in Germany? But this is a most elegant and intelligent piece of research.

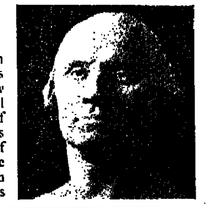
The Selling of the President, by Joe McGinniss, which was reviewed in our front-page article of November 20, 1969, has been published in this country by André Deutsch (253pp. 30s.).

Britain 1970, the twenty-first edition of the "official handbook" prepared by the Central Office of Information, is published by Her Majesty's Stationery Office at 32s. 6d.

The sixty-third issue of *The Writers' and Artists' Year-Book* (424pp. A. and C. Black. 16s.) remains a very useful reference book.

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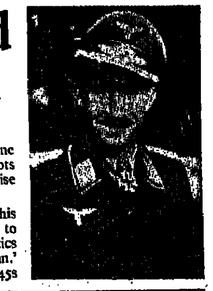
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The long arm of the firm

LAWRENCE DURRELL:
Nunquam
283pp. Faber and Faber. 30s.

Nunquam is the second part of what Lawrence Durrell describes as a double-decker novel. At the end of *Tunc*, the first part, it is left as an open question whether Felix Charlock will be successful in trying to free himself from the golden tyranny of what is referred to in both books as "the firm". Felix is an inventor; his creations are used by the firm for its own purposes, but he is spectacularly rewarded for them. In marrying Benedicta, he has married into the firm, although he has not been successful in actually meeting Julian, its Western head. *Nunquam* now reveals that Felix's bid for freedom has come to nothing, and it is one of several disappointments provided by the new novel that both the narrative and the abstract implications of Felix's attempt to escape should be so weakly resolved. For "the firm" stands for the culture in which the novels' characters exist, and both books are much concerned with the question of whether it is possible to reconcile the freedom of the individual with that association with others which being part of a culture makes inevitable. Durrell's conclusion appears to be that in the end one cannot evade one's culture, and —as a conclusion—this is acceptable if hardly startling. What is less satisfying is the fact that neither novel investigates very fully or plausibly what a sustained attempt to be free would be like to experience.

At the beginning of *Nunquam*, Felix comes to in the Paulhaus, the firm's Swiss clinic: he has had a nasty blow on the head, and has lost several months. However, he picks up fairly rapidly, much encouraged by a better understanding with his wife: Benedicta seems to have achieved a new degree of freedom from Julian (now revealed as her brother), and the confidence of their relationship remains steady throughout the novel. Felix at last encounters Julian, and it is characteristic of the more gratuitous side of Durrell's manner that this portentous meeting should occur in a mountain hut above the snow-line. Just before Julian appears Felix and his wife watch an avalanche: in Durrell nature can always be relied on to have a sense of occasion. Julian induces Felix to cooperate in the making of a working model of Iolanthe, the dead Greek film star and Felix's mistress before her days of fame. Julian argues that "the only road to freedom ... lies through an aesthetic ...", and that Iolanthe is particularly suitable for an experiment since she was an image of beauty that was universally available and idolized. The main narrative drift of the novel subsequently concerns the perfecting of the new Iolanthe, and can doubtless be read as an allegory of the artist's situation, as well as a satire on technology. The doll is stored with as much data about the real Iolanthe as can be gathered and recalled—here Felix's work (in *Tunc*) on "Abel", his memory-bank, comes in useful. Other scientists endow her with nylon flesh, motor responses, and—as the reader of Durrell would expect—sexual appurtenances. A certain jaunty callousness towards the physically grotesque and bizarre is a familiar note in Durrell's writing.

When Iolanthe's current is switched on (from her point of view, she is simply reviving after an operation), her plausibility is total, and has the most striking effects on old friends and former lovers. As she "convalesces" she wants more freedom of action, and eventually takes matters into her own hands by escaping from the vigilance of the firm. But she is fatally handicapped by the fact that her vital functions—eating, excreting, copulating—can only be simulated. In Julian's view, therefore, she cannot really relate to our culture because she has not the use of those organs upon which it ultimately rests (Freud is more than once appealed to, even though his simplifying disciples are rebuked). Perhaps as a consequence of this incapacity Iolanthe's attempt to escape the firm again ends in death - she comes to a spectacular end in another Paulhaus—not the one in which the novel opens, but St. Paul's Cathedral.

Other characters in *Tunc* are revived in *Nunquam*, if not by such extreme means. As predicted in the review of *Tunc* in these columns, Caradoc, the famous architect, proves not to have perished in the south seas: he is discovered in a Geneva tea-room. His bid for freedom from the firm was "the best, the most fruitful thing I had ever done. At the same time . . . it wasn't necessary at all—it could have been done another way". Caradoc, like Felix, is content to be reassimilated into the firm, because it provides a meaningful context for his work. Other reintroduced characters include Jocas, the Eastern head of the firm, who is seen preparing for his demise with much serenity (there is a good deal of discussion about death in the book). But the return of old friends does not always seem very relevant: they tend to have the air of actors who appear in Act I but who have to hang about in costume until the final curtain call. The main character that is in a sense new is Julian. As a personality he does not have a great deal to offer and such factors as his emasculation and his addiction to gambling are not easy to relate to the novel's general argument.

The natural tendency of Lawrence Durrell's narrative style is to proliferate rather than to progress. His forte has always been the more or

less sensational episode, b
fewer of these in Nunqua
Tunc. In *Clea* the return t
ground of the previous nov
Alexandria Quartet seem
volve a considerable loss of
momentum, as well as a
speciousness of effect and
tendency to ad lib. The
from *Tunc* to *Nunquam* give
lar if not greater sense of
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lie in the fact that the que
hearsed in *Nunquam* have
been adequately posed i
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records, which Felix plans
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But then Durrell's interest
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very coherently or per
worked out in their own term

Tycoon warning

SARAH GAINHAM:
Takeover Bid
191pp. Weidenfeld and Nicolson. 25s.

The crack-up of the senior business executive, and his bitter nostalgia for the pastoral pleasures that pursuit of power has crowded out of his life, has long been a favourite theme in American fiction—any psychiatrist, indeed any observer of the Western corridors of power, can confirm its depressing relevance to the contemporary scene. Miss Gainham's case-history of a tycoon's downfall, set with some skill in the plushy salons of diplomatic-business Brussels society, is almost a prototype of the between-the-lines obituary, the "story behind the headlines" that follows some sudden tycoonery scandal such as is beloved of our Sunday press. To hush up, from gossip-columnists and shareholders, what is happening to the Chief is, indeed, the crucial concern of his junior colleagues—only Donovan, who tells the story, is aware of another sort of loyalty, loyalty to salvage some shreds of dignity from a human wreck of success.

The Chief, for whom shortbread is sent from Dundee, bottles of Scotch are monogrammed, Presidents and Royalty on reception guest-lists, stumbles off his private jet blind drunk. For the Donovans, already apprehensive about playing host to his entourage for a week's laboriously planned Brussels engagements, this is a hideous shock, made worse by the discovery that, for some time, doctors and discreet minions have been covering up Leslie's worst outbreaks by administering powerful sedatives and pickups. Powerless and agonized, Donovan watches the fiasco of months of painstaking P.R. work as Leslie insults and outrages the V.I.P.s. An affair with one of his typists, a skinny, scruffy, totally uninhibited Australian called Sidney, eventually restores the Chief to his former dynamism and sobriety, but in his infatuation he is still ready to defy all conventions and to jeopardize his "image".

To Donovan (who has also had dealings with Sidney) the irony of the Chief's psychological rebirth may be pathetic and risky, but at least it proves he is not, like the Tsars, clinically insane and unfit to rule his empire. But the big guns, from stern-faced directors to sly Swiss psychiatrist, have already moved in for the kill.

As a tense, fast-moving, and admirably authentic narrative *Takeover Bid* is much to be commended; Miss Gainham not only knows the world she describes, she succeeds in packing into it, with remarkable economy, a good deal of caustic comment about its values and rewards and in showing how the pressures of different loyalties and the imbroglio of lies and hypocrisy can lead to the breakdown of self-respect, not only for the Chiefs, in such a world. Where she is much less successful is in the characters of the girl and the Chief himself; neither quite escapes caricature—the kind of caricature one senses in ghosted newspaper memoirs by precisely such figures—or manages to arouse sympathy for their odd liaison. There is also a noticeable clumsiness, surprising in a writer so professional, about some of the phraseology—"the latter", the "lucullan delights", and references to conversations about a Brussels tour by Nureyev occur two or three times, as though Miss Gainham had not noticed the repetitions. Such trivial blemishes, perhaps because this is so short and compact a novel, reinforce the impression that, competent as it is, this is a less thoughtful and less deeply felt book than Miss Gainham's earlier successes.

White frost

NORMAN SPINRAD:
Bug Jack Barron
327pp. Macdonald. 30s.

One of the political problems that will have to be faced in the not too distant future is the ever increasing power of the non-elected elites. In this intelligent novel set in America a decade or so from now Mr. Spinrad writes about two of the most potentially dangerous elites: the super-television inquisitors and the men with the scientific power to control and extend human life for ever.

Jack Barron, a fast-talking, highly-sexed television tycoon has a weekly show—Bug Jack Barron. People get on their videophones ("everybody has one") to him in the studio to tell him about a problem that's bugging them. Barron then links up his videophone with the "bugger", in a manner of speaking, and a triangular discussion takes place with Barron in the chair and an audience of over a hundred million people. One night a Negro calls in to say that the Foundation for Human Immortality is anti-black. Now the Foundation for Human Immortality is a nice little privately-owned operation—no sign of Medicare yet—where you pay your $50,000 for a freezer contract and get frozen until the big defrost day, by which time scientists at the Foundation will have discovered how to keep their clients alive for ever.

Jack Barron starts an investigation of Mr. Deep Freeze himself, the owner of the Foundation, one Benedict Howards—an investigation that only Barron can carry out because the Foundation has half the Senate in its pocket including, it is rumoured, the President. There is a mammoth, no-holds-barred
between the two men on all
personal, professional and
cal—which reaches a clima
Barron discovers what the
tion is *really* up to. And w
really up to is not very nice.

Mr. Spinrad writes with
has a lively ear for curren
His "political science fiction
deadly plausibility.

Rhetoric

RACHEL MIZRAHI:
Harry
284pp. Paris: Grasset. 17f.

Although this first novel
a Jew who, at the end o
war, returns to his native
with the British Army—be
mately to the literature
satirical nihilism parad
Kafka, Sartre, Camus, Be
makes itself worthy of po
exploitation of rhetoric
seems, from Raymond Q
From the rhetorical parod
burlesque it appropriates
with skill, sometimes ine
nasm, zeugma, incongruity
and the epic epithet. Mo
ally, through the rhetorical
sions of classical satire
tion, the promotion of "in
details, the revaluation of
the fabrication of grotesque
excessive physicalization
descriptions—it suggests
movingly, the intolerable
and moral vulnerability of
forked animal". It is
ents, very funny.

ustace for the seventies

RTLEY:
rs' Keeper
Hamish Hamilton. 30s.

cipal male in L. P. Hartley's
-whether he be called
. Timothy or (as here) Basil
call to mind the recent charac-
of President Nixon by his
adviser: "The kind of kid
always carried a bookbag. Who
years old the day he was born.
always have his homework done
never let you copy." The
is that Eustace *would* let
borrow his homework but
then suffer agonies of con-
imagining smug voices of
said:

who helps another to cheat is no
than a cheat himself. An acces-
before the fact. No doubt you
you have played a friendly part;
the friend would have the moral
to refuse Gerald's request,
than encourage him in sloth and
on the path of dishonesty. I
know what your sister Hilda
think of this. She's as straight
. Sometimes I think she ought
been the boy and you the girl.

such lines as these run the
conversations, comically
which haunt Basil Hancock
novel no less than they did the
of the *Eustace and Hilda*
Basil is in the same light

three sisters, haughtily de-
his protection while being,
much stronger than he.
episode in the second
illustrates the situation which
his life. He is doing his
in reluctant, dutiful pre-
for entrance to a boarding-
and his sisters demand that

he should stop it at once, put on long trousers and escort them to a pony show. They argue that it is snobbish to want to go to that school and, anyway, there is no reason why a boy should have a better education than his sisters—who have, incidentally, already done their homework, with ease. Perhaps Basil does not care for ponies? No doubt he lacks a horseman's spirit.

> I don't believe he wants to cuddle anything or anybody. Perhaps he does not care for his sisters, preferring his horrid books and snobbish school, even when he is desperately needed as a sort of bodyguard, which he could be, if he would put his trousers on.

Almost in tears, glancing regretfully at his bare knees ("an integral part of himself") Basil obeys his sisters.

Even in middle age, Basil is called into service as "a sort of bodyguard" for these demanding women. He is one for friendship rather than sexual love, for mental rather than physical adventures; but his sisters plunge him into a world of dangerous driving, crime and punishment, abortion and illegal homosexuality. He even gets engaged to be married. We can imagine his friends' annoyance at the forthcoming ceremony: "Nonsense. Basil is one of Nature's bachelors." (This situation has already been evoked in Mr. Hartley's short story, "Friends of the Bridegroom".) Similarly, the reader, friendly to the innocence of this familiar Eustace figure, may be annoyed by the unexpected incursion of psychological language into the discussion of Basil's problems: his sensitive conscience, his tendency to "nervous breakdown", are matters too delicate to be reduced to an "Electra complex".

Two of Basil's sisters marry his school and college friends—one of whom, a student of archaeology temperamentally unsuited to fast driving, makes Basil help him buy a sports car to cut a dash before the sister. It crushes, the girl at the wheel. Did Basil do right? In later years, the dashing girl and the ineffectual driver seem sunk together in antiquities, out of touch. Basil's second brother-in-law, a sporting hero at school, is promiscuous and strongly attracted to his own sex; should Basil reveal to his sister the secret, male-known truth about her untrustworthy fiancé? In the event, Basil in middle age has to rescue this brother-in-law from a squalid public-lavatory scandal.

This adventure makes an interesting comment on Mr. Hartley's non-fictional discussions of "delinquency" which express a perhaps immoderate resentment against the "criminal classes". So, too, does the adventure of Alan, the third sister's husband, a dashing and mysterious figure who turns out to be the product of a home for delinquent children run by Basil's eccentric friend, Meg Marchmont. Alan is a bad husband and father. Basil and Meg are left holding his baby, Basil's alarming nephew. This is what persuades Basil and Meg to marry—a satisfying conclusion, with the conservative bachelor and radical spinster looking with awe at the delinquent's baby, a larger responsibility than any they have taken before. Those readers who miss the almost leisurely pace of *Eustace and Hilda* may find compensation in the crispness and speed of this revised version, and in the author's apparent readiness to take on more of the outer world of "telegrams and anger". Mr. Hartley stands alongside de la Mare as one of the true heirs of Henry James.

lf-doubting document

VONNEGUT, Jr.:
erhouse Five
Cape. 30s.

earlier novels and two collec-
of short stories Mr. Kurt
has circled round the one
appalling, unforgettable
which he now brings to
Slaughterhouse Five. His
to the savagery in the
soul and the unremitting
and destructiveness of
conduct has almost invar-
been a mixture of defensive
and resignation—the evasion
in the brilliant elaborate-
of his science-fiction fantasies,
resignation in the convincing
humour of satire which
that the forces of Mephis-
darkness ("Mother
") must win. It is a combina-
that has won him fame and
ableness in a United States
nihilism has increasingly un-
and undermined radical poli-
since the New Frontier
. But abroad it has, one
guess, made not much more
than many another product
current American despair,
and forgotten with old *Play-*
cuttings and Tom Lehrer
But, underneath, Mr. Von-
has always been more intelli-
and worried than his reputation
suggest, and *Slaughterhouse*
his attempt to come at last
point.

point is the destruction of
on the infamous night of
13, 1945. Captured during
major German offensive of
Second World War, in the
Mr. Vonnegut was carted
a prison-labourer and housed
former cattle slaughterhouse in
where the thickness of the
walls enabled him to sur-
the holocaust. Two days later
helping to dig out the
"shelters" full of
sealed up and suffocated by
of Churchill's fire-bombs.
own person in a bitter,

laconic preamble to the book, he describes his long-standing desire to get to grips with the experience. *Slaughterhouse Five* is the outcome; an odd, mad, candid attempt to speak the unutterable which employs all the black humour and invention of the earlier books and finally discards it in favour of the unembellished truth.

Mr. Vonnegut's "hero" and intermediary in this process is the crazed Billy Pilgrim, time-travelling recipient of fourth dimensional insights from the green inhabitants of the planet Tralfamadore, who persuade him that all the actions of all beings in the cosmos are utterly timeless, have always existed in another dimension and always will. Each new horror in the story of the inert Billy's own capture and imprisonment in Dresden (which is also Mr. Vonnegut's own story) receives by way of comment the resigned "So it goes", the only possible reaction when the human evil thus manifested is so boundless—saying, in effect, this is how it always, inescapably, falls out. Tracking to and fro in time, Billy's story gradually edges up to Dresden itself, where the narrative is brief, plain and terrible. This, we are to understand, is where the black comedy began—and isn't that the only possible response?

To deny the proposition, one would need to prove that a better way of responding, outside the methods of the straight historian, had been found. This is certainly doubtful when such tasks so often defy any apparatus of moral seriousness. Grim fantasy is at least as likely to succeed as any other vein. But what is less certain is the final value in purely literary terms of Mr. Vonnegut's veiled autobiography. Continually arresting, and even entertaining in his best, clipped, precisely sardonic manner, *Slaughterhouse Five* remains very much the kind of raw imperfect personal document which its self-doubting author suspects. On the other hand perhaps, in the circumstances, it was what was most needed.

Nouveau or non?

BRION GYSIN:
The Process
353pp. Cape. 35s.

A collaborator with William Burroughs in prose experiments, and an early exponent of radiophonic sound poetry, Mr. Brion Gysin has now produced an acceptably modish first novel in that much-cultivated area of avant-garde enterprise where reality and illusion merge confusingly in the mind of a mysterious, indeed, almost untraceable, narrator. *The Process* deals largely with Ulys O. Hanson, American Negro academic, who has a grant from the Foundation for Fundamental Findings to cross the Sahara along the ancient nomadic trails. It leaves the trails to follow up our hero's friends and acquaintances in their own first-person narratives, but gains no more clarity in this process than it does in this traveller's own pot dreams, and it is least of all clear whether the whole chain of events is supposed to have happened at all.

Where he is not leaning heavily for style and content on historians and travel guides, or diverging into ambisexual fantasy, Mr. Gysin plods along in the border country where the frontiers of the *nouveau roman* and the anti-novel give way to the arid tracts of the *non novel*. He wrings a certain quantity of lusty biographical and geographical writing out of his explorations, but has, in the final resort, contrived a tedious, pretentious and lengthy experimental white elephant of a book, unrelieved by any distinctive inventiveness or humour.

Michael Joseph
New Books in April

GENERAL

MARY BARELLI GALLAGHER
MY LIFE WITH JACQUELINE KENNEDY 45s
Unique for its insight into the complex problems that beset a First Lady of America

KAY BOYLE and ROBERT McALMON
BEING GENIUSES TOGETHER 60s
Personal recollections of the Paris of Hemingway, Fitzgerald and Joyce.

FICTION

JAMES HERRIOTT
IF ONLY THEY COULD TALK 30s

IRA LEVIN
THIS PERFECT DAY 30s

JAMES YARDLEY
KISS THE BOYS AND MAKE THEM DIE 25s

RICHARD LLEWELLYN
NONE BUT THE LONELY HEART 50s

WILLIAM MANCHESTER
SHADOW OF THE MONSOON 35s

NORMAN GARBO
THE MOVEMENT 35s

JOHN BALL
JOHNNY GET YOUR GUN 30s

REISSUES

ANDRE SIMON
A WINE PRIMER 30s

ROBERT CHURCHILL
GAME SHOOTING 70s

CHEAP EDITION

H. V. MORTON
FOUNTAINS OF ROME 30s

PELHAM BOOKS

HARVEY DAY
LUCK OF THE TOSS 35s
A delightful book on the glorious uncertainties of the summer game.

RALPH WIGHTMAN
THE COUNTRYSIDE TODAY 35s
The changing face of rural England, explained with understanding and humour.

Edited by **TERRY PARKER**
AN APPROACH TO OUTDOOR ACTIVITIES 40s
Hillcrafts, camping, rock climbing, caving and sailing are among the activities discussed.

RON HARRIS
SOCCER THE HARD WAY 30s
The Chelsea star's own soccer story.

ANTHONY PEARSON
FISHERMAN 30s
Every angler will delight in this charming yet very practical book.

Edited by **PETER WHEAT**
THE ANGLER'S YEAR 35s
A wide-ranging and colourful book to appeal to all anglers, whatever their speciality.

Edited by **DORIAN WILLIAMS**
THE HORSEMAN'S YEAR 35s
A complete survey of the equestrian year, with contributions by leading authorities.

ANTHONY PRITCHARD
THE MOTOR RACING YEAR 45s
A lively and comprehensive guide to the year's motor sport.

صورة عن الأصل

MARCH At W.H.Allen

The Artist as Critic
Richard Ellman (Editor)
The best of Oscar Wilde's critical writings collected in one superb volume by the Goldsmiths' Professor of English Literature at Oxford. 50s

Napoleon's Police
Peter de Polnay
This fascinating book, containing hitherto unpublished material, shows how the French police, under the ruthless Joseph Fouché, enabled Napoleon to conquer most of Europe without fear of treachery at home. Illustrated 63s

Who Do You Think You Are?
Eustace Chesser
A new approach to successful living, revealing that self-knowledge is the key to self-sufficiency. "Wise, witty, humane, and packed with sound advice for young and old"—BERNARD MILES. 30s

Classical Ikebana
Georgie Davidson
Britain's leading teacher of the art of Japanese flower arrangement demonstrates the easy way to master the classical styles of Ikebana. Illustrated 84s

Pedlock Saint, Pedlock Sinner
Stephen Longstreet
The third novel in the author's inspired chronicle about a powerful, store-owning, Jewish family has the same irresistible appeal as *The Forsyte Saga*. 35s

Jim for Sale
Peter Kortner
A sad, yet funny novel about an impoverished young man who tries to raise the money to keep a schoolgirl from an asylum by selling his only asset—himself. 35s

The Crazy Ladies
Joyce Elbert
A sophisticated novel of four girls in search of love, good times, and excitement in the jungle of New York. 42s

A Time of Predators
Joe Gores
A gripping suspense novel, tracing a man's relentless hunt for the gang which was responsible for the death of his wife. 30s

W. H. ALLEN

Full steam

NANCY CUNARD:
These Were the Hours
Memories of My Hours Press, Réanville and Paris. 1928-1931.
Edited with a foreword by Hugh Ford.
216pp. Southern Illinois University Press. London: Feffer and Simons. £3 5s.

Between 1928 and 1931 Nancy Cunard ran the Hours Press, first at Réanville in Normandy and later in Paris. It was a small hand press, in principle dedicated to experimental poetry and planned as a single-handed venture. During its short life it printed the work of George Moore, Ezra Pound, Robert Graves, Laura Riding, Harold Acton, Roy Campbell, Louis Aragon; it was the first to print Samuel Beckett; it was, on balance, a success.

It can be deduced that the brief essays in this posthumous book were left unrevised, and given their final shape by Professor Ford. They cast small beams of light on Nancy Cunard's authors and on her relationship with each; they describe the working of a typical 1920s enterprise, which enlarged the scope of other expatriate presses of the period.

None of them quite made the transition operated by Leonard and Virginia Woolf, who managed to turn the Hogarth Press from a pleasant duty into commercial venture. But Nancy Cunard did better than most. Her books are good to look at still, and they rescue from oblivion some pieces which deserve that honour.

Were she alive, Nancy Cunard would now be more than seventy. She shares with her mother the fate of being at once remarkable and yet unremarked—anyway by the right writers. Lady Cunard as a birdlike hostess of unremitting grasp; her daughter as a latterday fury, bent on searching out some King Pentheus to tear in pieces, are figures of legend both; but nobody has caught their essence in print. *These Were the Hours* has, therefore, an additional interest in that it is in part an intellectual autobiography, completing her memoirs of Norman Douglas and George Moore by putting more emphasis on herself.

It was a vivid, and latterly a tortured self. Mother and daughter were bound to disagree, and, for an American-born hostess, the main ground of their disagreement was doubly painful in the world of forty years ago. On the one hand stood the great drawing rooms of Grosvenor Square, with Lady Cunard, carefully unpunctual, opening her doors to all that was amusing and confident; on the other, in an equally studied Bohemia, stood a daughter in full rebellion, in love with a black musician and proud of the fact, all set for revolution be it political, social or international.

But the confidence extended only to the world of the older generation. Nancy Cunard's weakness was that she was never quite sure of her stance. Her wonderful looks set her apart from most other women, and her habit of dressing like a lioness stressed this. The African bangles clashed, the heavy gold jewellery gleamed, and then, as though she could never easily settle for looks, art, or politics, she fortified herself with a glass or two. But it wouldn't do. Nothing would do, and, as time passed, she hid her real self behind old acerbities.

In *These Were the Hours*, that real self creeps out. After her breach with her mother she did not have much money, but her generosity was limitless. She was genuine in her love of art. She worked hard, and, in her early thirties, during the years of the Hours Press, her vitality had not yet touched the note of anguish. Professor Ford contributes an affectionate foreword to a book which, like the best of the books printed on the Hours Press, was well worth rescuing from the bottom drawer.

Full measure

QUINTIN GILBEY:
Fun Was My Living
312pp. Hutchinson. £2

Quintin Gilbey was dining one evening at the Savoy Grill with El, one of the many delightful young women who have helped to make his Living Fun, when a friend came over.

After he had gone I told El that we had been at Eton, Sandhurst and in the Grenadiers together, to which she replied: "Taking into consideration the appalling disadvantages under which you suffered in your youth, you are surprisingly human." A very liberal-minded girl was El, and I like to think some of her liberalism rubbed off on me.

There is no doubt that it did. The youngest son of the third generation of the successful wine merchants, W. and A. Gilbey, he was born with a silver spoon in his mouth and used it to help himself to the delicacies in life. He was not dedicated to heroism and was on restriction and C.B. at Sandhurst when the joyous news of the Armistice came in November, 1918.

My physical and moral cowardice have remained at war with one another throughout my life, and my moral cowardice has invariably proved the stronger. In the same way that I would jump a big fence out hunting for fear of being thought a funk if I went looking for a gap, I suppose I should have gone over the top with the rest of the cannon fodder, but, thank you, God, a million times for not putting me to the test!

But he had the moral courage to tell the ginger-haired Lord Shannon what he thought of him for being furious that the war had ended before he could kill a German.

Though in his youth Mr. Gilbey did a spot of Trooping the Colour and a bit of clerking in Barclays, of which his old man was a director, the two loves of his life were horse-racing and women—in that order. Unfortunately it is difficult to combine devotion to the female and to racing form. He loved a succession of beautiful women (two of whom he married, without lasting effect); but it was the fillies and the colts that commanded his lifelong affection.

His recollections are as [illegible] fused and confusing as [illegible] shuttling from the parade [illegible] the racecourse to the stage [illegible] night-club and the long [illegible] Pages read like the news[illegible] of Lord Castlerosse: Ge[illegible] rence is met in the days of [illegible] when she was known as "[illegible] and Noël Coward is a [illegible] lead, who was sacked by [illegible] Bourchier for playing the fo[illegible] notes explain the titles of [illegible] Nell and "Smut". It co[illegible] gether be too tiresomely [illegible] dropping, if it weren't for [illegible] bey's continual sympathy [illegible] less fortunate: "There, but [illegible] grace of God, Gilbey's, E[illegible] Buck's, go I."

Gilbey *père* was a m[illegible] string-puller and kept his d[illegible] son out of disgrace until [illegible] how to operate the old-boy [illegible] on his own. The fees of E[illegible] be expensive, but what a[illegible] ment they are, especially [illegible] racing correspondent. He [illegible] not merely with the jock[illegible] trainers, but with the [illegible] owners as well. Half the p[illegible] mous tipsters in Fleet Street [illegible] have gone to Eton, but few [illegible] quite as amiable and gaily [illegible] tic as "Kettledrum" of the [illegible] *ing Chronicle*, as Quintin [illegible] became at the peak of his ca[illegible]

Like "the Gentle Brew[illegible] whom he bathed in [illegible] Gilbey has an earthy [illegible] sexual prowess. The erotic [illegible] the Aga Khan was not due [illegible] the fact that he was worth his [illegible] in gold, but to a Cairo doc[illegible] instructed him (and forty yea[illegible] the Aly Khan) in the techn[illegible] Imsac, whereby he could [illegible] sexual enjoyment almost [illegible] nitely. "I picked up more [illegible] information from that old [illegible] Cairo". Aly told Gilbey, "[illegible] ever did in all the time you [illegible] Eton."

Mr. Gilbey confesses he [illegible] slow starter: he didn't rea[illegible] attraction of young-looking [illegible] till he went to an Elsa [illegible] party dressed as "Bubbles" [illegible] despite the lack of Imsac, he [illegible] didn't do too badly.

Full employment

THEODORE F. HARRIS:
Pearl S. Buck
381pp. Methuen. £2 10s.

Theodore F. Harris loves Pearl S. Buck. And Pearl Buck, to judge from her endorsements to this book, approved of Mr. Harris. This is a work of hagiography, written shortly before she died, and the reader must demystify Mrs. Buck as best he can. But those who know her autobiography, *My Several Worlds*, may not find that Mr. Harris presents the woman or her changing Asia as vividly as she did herself; but then she knew how to tell a story, she was a real pro.

She was born in China in 1892, the child of American missionaries. Her scholar father never got round to reading his daughter's books. Her early experiences of affection were with her amah and her Chinese playmates. She was reared on Dickens and Confucius, and at the age of eight wandered the hills burying the dog-eaten bodies of abandoned Chinese babies. She went to college in America, majoring in psychology, and later took a master's degree at Cornell. She married twice, the first time youthfully and mistakenly; by this marriage she had one retarded child. Her second marriage, at around forty, was to her publisher Richard Walsh. She adopted nine children; insisting that she was not maternal, she adored them for their grace and for the hopefulness they symbolized. On making her home in the United States she worked for handicapped children, East-West relations, started an adoption society for children of mixed race, [illegible] up her Foundation for educating the Amerasian children of American servicemen. She knew China, from the days of the old Empress Dowager to the rise of Mao, better than she knew her own country.

And she wrote. She regarded her brain as "a sacred trust"; it produced at least forty novels as well as quantities of non-fiction. *The Good Earth* won the Pulitzer Prize in 1932, and was translated into almost every language under the sun. She received the Nobel Prize for Literature in 1938. And yet, as Mr. Harris complains, she has been almost totally ignored by the literary establishment in the United States, despite world-wide fame and popularity.

The dichotomy in her life between East and West is a recurring theme in this biography, as is the split between her successful public life and her essential loneliness. This is presented as the peculiar loneliness of the "superior person", the strong and fertile one who never meets her match, who is expected to provide, emotionally and financially, for those around her. Neither of her husbands, it is implied, were quite up to her. Her friendships were deep and varied, and even in her seventies she was receiving impassioned love-letters from Ernest Hocking, teacher and philosopher, for whom this protean woman was "My love, my Pearl, my sleep, unspoken Rest".

She wrote, she said, only to entertain. Mr. Harris makes nobler claims for her and predicts belated critical recognition. He may well be right. But with her sales figures, who needs the critics? When a journalist once asked her why she wrote so many books, she replied simply, "Why not? I'm a writer."

The Athlone Press
UNIVERSITY OF LONDON

The Tudor Commonwealth 1529-1559
WHITNEY R. D. JONES
This book is based upon an extensive examination of printed so[illegible] of all types, prose, verse and dramatic writings, sermons, sta[illegible] proclamations, and other documents, while full account is take[illegible] the findings of historical research. Its focal point is that on[illegible] contemporary discussion was itself centred: the concept of 'Commonwealth', and attention is devoted to the political [illegible] religious aspects of this ideal, and to those who strove, in th[illegible] and statecraft, to realize it. 0 485 11108 X

The Chronology of Neo-Assyrian Art
T. A. W. MADHLOOM
The period from the ninth to the end of the seventh centu[illegible] provides the material for Dr. Madhloom's detailed study of the [illegible] development of Neo-Assyrian art. He discusses the most im[illegible] features portrayed on Assyrian reliefs: chariots and siege [illegible] armour and weapons, costume, and guardian figures, tracing [illegible] chronological development and considering their value as [illegible] criteria. The book has been beautifully illustrated with the a[illegible] line drawings. 0 485 11096 [illegible]

Librarianship and Literature
Essays in honour of Jack Pafford
edited by A. T. MILNE
Nine essays in honour of the seventieth birthday of Dr. J. H. [illegible] for long Goldsmith's Librarian of the University of London [illegible] reflect his interests in librarianship, textual editing and local [illegible] A valuable book for librarians and others interested in the w[illegible] well-being of libraries. 0 485 111[illegible]

[S]parta's protean image

[ELIZABE]TH RAWSON:
[The Spart]an Tradition in European [Thought]
[illegible] Clarendon Press: Oxford [University] Press. £3 15s.

[illegible] could not have been [illegible] by anyone who was not [illegible] at home in several differ[ent fields] of knowledge. Miss [Rawson] knows both the history of [illegible] and the history of Sparta's "[image]" (in the American usage of [illegible]) in the political and social [thought] of non-Spartan ancient [illegible] and of the modern West as [illegible]. Moreover, the historian of [illegible] also to be an historian of [contem]porary political and social ideas and ideals may be [illegible] against the facts, not re[illegible] of them. So the historian of [illegible] also be well versed in the [illegible]eches. He may go wildly [illegible] his appreciation of the [illegible] of the ideas if he is not [illegible] equipped for interpreting [illegible] the light of their relation to [illegible] Miss Rawson does possess [illegible] combination of qualifi[cations] for dealing with her theme. [illegible] she has been able to [illegible] book which is not only [illegible] and valuable but is also [illegible] as an antidote to the [ten]dency to cut up the [we]b of knowledge into a [illegible] insulated "disciplines". [illegible] her ability to break [illegible] artificial barriers. Miss [Rawson has] arrived at some findings [that] have been inaccessible to [illegible] whose knowledge was [illegible] only one among Miss [Rawson's s]everal fields.

[An] important conclusion is [illegible] most of the time since the [illegible] fifth century B.C., Sparta [illegible] larger than Athens in the [illegible] political and social theo[ry] [illegible] has also presented them [a mo]re stimulating "image" to [illegible] mirror for their own ideas. [illegible] of Miss Rawson's contem[poraries] this may come as a sur[prise]. In present-day Britain at [least] Athens is "up" and Sparta [illegible]". Yet, even in Britain, the [ide]alization of Athens, as the [pre]cursor of modern west[ern demo]cracy, is no older than [illegible] deservedly famous *History* [illegible]; and Grote's view of [illegible] history reflects the liberalism [illegible] belatedly in Britain [by the pas]sage of the Reform Bill of [illegible] the modern western world, [illegible] is a younger ideal than [illegible]alism, and a dedicated believer in constitutionalism did not have to idealize Athens: he could find as good a warrant for his ideal in the traditional "image" of Sparta.

As an "image" for serving as a stimulus, Sparta has a notable advantage over Athens. Whereas Athens cannot stand for any political regime except democracy, Sparta's "image" is protean. Sparta, too, can be viewed as a democracy. The fully enfranchised Spartiates actually called themselves "equals" (*homoioi*). But, of course, they were "equals" in the same sense as the "peers" of the realm of the United Kingdom; and British peers are Spartanlike in being equal to each other but not to the commoners who constitute the very great majority of the population. Accordingly, an advocate of an aristocratic regime, too, can be a Laconophile—and, indeed, the similarity between Spartan and British "peers" is amusingly close; for, in both cases, some of these "equal" aristocrats are more "equal" than others. In the Spartan, as in the British, peerage there were great inequalities in wealth, and therefore also great disparities in political "pull".

Spartan society was, in truth, an aristocracy within an "ascendancy" like the Protestant ascendancy that persists today in the fragment of Ireland that is still a part of the United Kingdom. It will be seen that Sparta, unlike Athens, can be made to serve as a model, and as a sanction, for almost any form of social or political regime that takes a theorist's fancy; and this, as Miss Rawson brings out, is one of the reasons why Sparta has played a bigger role than Athens in the history of European thought.

Miss Rawson also brings out a second reason for Sparta's posthumous success as an "image", and this reason is paradoxical. Sparta's posthumous fortune has been made for her by the genius of Athenian thinkers and writers. In the fifth century B.C. there were no Athenian counterparts of President Nixon's "silent majority", and apparently there were not many illiterate Athenians either; but, of course, even in this exceptionally accomplished community, eminent thinkers and writers were rare. These rare Athenian men of intellectual and literary genius have had an enormous influence on posterity. Our picture of Greek history and civilization, including our picture of Sparta, is the picture that this handful of superlatively gifted Athenians has painted for us; but they were a tiny minority that was not representative of its Athenian contemporaries. This unrepresentative minority was reacting against Athenian democracy and was using Sparta—or rather, its "image" of Sparta as a stick for beating the democratic Athens of the day.

Even Thucydides startles us by giving us a momentary glimpse of his personal feelings, which he usually hides under an almost inhumanly impersonal mask. At the close of his open-eyed account of the ephemeral moderate oligarchical regime at Athens in the year 411 B.C., Thucydides quietly remarks that "it was during the first phase of this regime that the Athenians appear to have enjoyed the best government that they ever had, at least in my time". Plato and Xenophon, writing after Athens's collapse in 404 and conscious of Sparta's generosity to her prostrate rival at the moment of Sparta's own triumph, were not inhibited by Thucydidean self-restraint or objectivity. They damned Athenian democracy by creating a reactionary Athenian "image" of Sparta which held its own pretty well till Grote's day. Plato's Sparta—the thinly disguised and perfunctorily modified model for his ideal state—is no truer to life than Grote's Athens is. Aristotle tried to counter Plato by an exposure of Sparta that did Sparta rather less than justice; but, on this point, Plato prevailed.

Miss Rawson carries the story from the sequel to the Peloponnesian War down to the present day. Two of her most interesting chapters are "Sparta in Germany" and "England: from the Whigs to the Liberals". These chapters illustrate the degree to which Sparta can be perversely idealized and can also be excessively decried. Miss Rawson's problem in handling her subject is one that besets all historians of modern western political and social thought. This branch of modern literature is a dense thicket that makes heavy going for an explorer and for his readers. In some of her chapters, Miss Rawson is almost overwhelmed by the sheer number of the theorists whose thought she has to survey, and by the difficulty of discerning how far this thought was influenced by Sparta's "image". In spite of this difficulty, which is inherent in the nature of her material, Miss Rawson has illuminated the history of European thought by viewing it for us from a Spartan angle.

[Ma]chiavellian in-fighting

[J. H. WH]ITFIELD:
[Discourse]s on Machiavelli
[Cam]bridge: Heffer. £2 10s.

[illegible]ure of author and subject. [illegible] too much of the former [illegible] palates, Professor Whit[field's Disc]ourses on Machiavelli [follows] on the heels of its implied [illegible] Machiavelli's *Discourses on* [illegible] Professor Whitfield's book is a [collection] of eleven articles and three [illegible], all previously published [illegible] from the fifth which is [con]cerned with Guicciardini, [illegible] Machiavelli. It is the last [illegible], that is the stray in [illegible] in that much of it [illegible] recently as 1967 and it is [illegible] contentious. Here infor[mation is pre]sented about the Char[illegible] manuscript of Machiavelli's [illegible] which the author is to be [congratu]lated upon discovering. This [is the] only article that has been [illegible] now usefully incorpo[rated illegible] of the Phillipps manu[script illegible] auctioned in [illegible] with a consideration [illegible] importance of both [illegible] a pity that an [illegible] Phillipps manu[script illegible] included.

[illegible] articles first [illegible] and 1960, [illegible] *della Pedagogia* and *Le Parole e le Idee*—difficult to find even in Italy; these now appear in English as the opening pieces. Three of the remaining articles were in *Italian Studies*, the others in *Modern Language Review*; the three reviews were published originally in *Italian Studies*.

It is understandable that the author should want to present his work again, to elbow along the recently collected writings on Machiavelli of rival scholars, and particularly Professors Chabod, Felix Gilbert and Sasso. As the author says, but perhaps not in the way that he intends, the first articles of his collection set the tone. Anyone interested in academic in-fighting will be fascinated. Yet Professor Prezzolini, the curtain-raiser, is so obviously outclassed that he wins our sympathy. In this self-edited collection the author appears unsporting. We are given no hint that any of his opponents judged themselves undefeated, though Professor Sasso, for one, threw back a stone twice the size, if not as edged. Professor Whitfield's favourite child is his "On Machiavelli's Use of *Ordini*", where Dr. Hans Baron's criticism of it is not judged worthy of note. Nothing, seemingly, has caused the author to change his mind one jot, or is even worth mentioning to the reader. Clearly the collection is not edited so as to place it squarely in its context of Machiavelli scholarship of the 1950s.

Professor Whitfield wrote the ten articles to buttress his *Machiavelli*, printed first in 1947, and reprinted unchanged in 1966. He sees his *Discourses* as a follow-up to that book, and he does mention "some minor revision and expansion" in the ten articles, which amount to six brief footnotes added. As the collection stands, there is some overlapping, some jarring phrases of the moment, like "here in Rome", found twice on the first page. Such weakness of organization, together with the high-handed tone already remarked, may discourage a careful evaluation of the points, hidden and embedded as they are, which are often strikingly original and acute. In many cases the author is probably right in what he has to say about Machiavelli, and his victims wrong.

The author offers us his *via di mezzo*: two books instead of one. A compromise, yes, but is it the best solution? A strong case could be made for rewriting the *Machiavelli* of 1947, incorporating what was vital from the articles. There is more still in support. The whole argument needs revision in the light of the many publications that have appeared since 1960. The *Discourses on Machiavelli* is a decade too late at least.

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Under the sign of the crab

BERNARD GLEMSER:
Man against Cancer
349pp. Bodley Head. £2 5s.

It has been stated, on more than one occasion, that if all the money that has been spent on the development of the atom bomb had been used in a crash programme of cancer research, the cure for this disease would have been found within a year. Nothing could be farther from the truth: immense sums are spent on research each year in many countries, and still the solution eludes the workers. Research can only properly be carried out by someone who is particularly suited for such work, and these persons are rare. But much interesting and provocative work is being carried out in many institutions and a great deal more is now known about this disease than was known fifty, or even twenty, years ago.

One of the most fruitful fields, and one in which Mr. Glemson is particularly informative, is in work that has developed on the role of diet in the causation of cancer of various organs. Here one can say in parenthesis that there is no single cause of cancer: cancer is a disease of organs and the cause is probably different for most of them. But the place of moulds, or fungus—which may develop in stored foodstuffs, ground nuts in particular—in causing cancer of the liver in turkeys and trout is certainly disquieting: when it is realized that among the Bantus—whose diet is composed of up to 40 per cent of corn and maize—cancer of the liver, usually developing in the early thirties, accounts for 68 per cent of all cancers, the place of diet begins to assume a new significance. This, again, may raise the dilemma of whether, when confronted with a large incidence of kwashiokor which may lead to death from cirrhosis of the liver, treatment by a high protein diet—which may easily be contaminated with a carcinogen, aflatoxin, a product of a mould—may not, on the analogy of rats, lead to an early death from cancer of the liver: the moral of this is to ensure that the protein is kept uncontaminated.

Mr. Glemson devotes a great deal of *Man against Cancer* to the possibility of an increasing use of chemotherapy in cancer treatment. He was fascinated by his investigation into the origin and incidence of Burkett's tumour, mainly in Africa, with its temperature barrier of 60°F., and by the ease with which it can be treated easily and successfully by dosing with methotrexate or one of the other cytotoxic, or cell-destroying, drugs. The simple and effective treatment, by similar means, of choriocarcinoma is referred to several times. Unfortunately, the number of persons who develop these types of cancer is small, and the expectation of any significant expansion of chemotherapy in the near future, however desirable, remains remote. Surgery and radiotherapy remain the most potent methods of treatment, however psychologically unattractive they may seem to the patient.

Mr. Glemson mentions the successful treatment of cancer of the skin, but does not refer, except in passing, to the improvement in the cure rate of cancer at many other sites. Cancer of the cervix uteri, the breast and large intestine, to name but few, are all amenable to treatment, with high cure rates—which is more than can be claimed for most chronic, as opposed to acute, diseases. Unfortunately, cancer of the lung and stomach does not give promising results from treatment. The former is probably one of the most preventable of cancers: but prevention would involve the disappearance of the cigarette as we now know it. But not only does this habit seem to be too deeply ingrained to be overcome—and it is always possible to argue that many heavy smokers do not develop cancer of the lung—but governments are too much dependent upon the revenue which they obtain from the tax on tobacco to feel able to encourage real teaching and propaganda. The incidence of cancer of the stomach seems as living standards improve seems to be, in part at le result of living on a preda starch diet.

Mr. Glemson quotes fro versation he had with Pr Mathé, of the cancer centre a juif, in France, who, in dis the improved prognosis of p with cancer, said:

> You know, we are now able forty per cent of cancer in ma include skin cancer and vario kinds of cancer; and all this has come from clinicians or research workers. None of this ress has come from basic workers.

This is hard, but it is not untrue. Mr. Glemson has some fascinating glimpses epidemiological, geographical human factors that play a the cancer story. He is ob most interested in the chemo of the future and he writes:

> The ideal treatment for all obviously, is to take a couple with a glass of water every fo before or after meals; and been singularly successful in this kind of cure—but not in quite so simple a procedure number of diseases which not were always, in varying degre amitous.

We all hope, like him, that this may also be true of cancer its sites.

The author has interviewed people who are prominent in research, for the most part human and epidemiological Their views on the etiolo cancer should be of interest many people concerned wi problem of the management the disease.

The art remains

ALAN NORTON:
The New Dimensions of Medicine
288pp. Hodder and Stoughton. £2 10s.

This ably written book is the second in a series of "Twentieth Century Studies" whose general editor is Donald Tyerman and whose aim is "to show the interplay between what men have thought, and thought out, and what they have done, or tried to" in a particular field. Thus *The New Dimensions of Medicine* gives an intelligible account of the changing face of medicine during the past decade or more. At the same time, Dr. Norton draws particular attention to the ethical problems which have followed on from these changes in both treatment of disease and in the conditions of living generally. Medicine has now become more of a science than it was because many diagnoses and forms of treatment are based on observed, accurate scientific facts. The art remains, however: clinical medicine must always be more than just applied physiology. The gradual elimination of the causes of infantile, juvenile, and to some extent adolescent mortality have brought the interests of the elderly into a prominence that they lacked before.

Geriatrics is more and more becoming one of the big new challenges of medicine: this is, in one way, as much due to the success of preventive medicine in securing for all a general improvement in environmental hygiene accompanied by a raising of the standard of living, as to the actual cure of disease by drugs, dramatic and widespread though this has been. Preservation of life at all costs can raise its own problems, too. Is the saving of numbers of subnormal (physically) lives going to lead to the imposition of a burden on the community which it will be unable to bear? Is the amount of skilled time and scarce material required to maintain a patient with a transplanted heart in a precarious, and hitherto short, existence justified, when set against what could be done in that time, by the same people and with the same material, for a large number of persons, suffering from less spectacular diseases, who could be restored to a normal and independent existence? This is one of the many problems which are posed by Dr. Norton.

The advances in the treatment of the mentally sick are described and the progression of the psychiatrist from being merely the "guardian of the insane" to a person of great influence and one whose advice or judgment is sought on almost all subjects is recorded with just appreciation—although it may sometimes be thought that the psychiatrist is now in danger of becoming too much of a father figure, or even, at times, a big brother, and that his role should be more carefully and closely defined. There is always in medicine a danger that the *dernier cri* be elevated to the role of panacea.

For the future, Dr. Norton is rightly critical of the way that medical education is still too far guided by the concepts of the early—rather than the middle, or late—twentieth century, and tends to produce young doctors whose ideas are almost out of date at the very beginning of their career. He has written an interesting, stimulating and much needed book, which will now place clearly before the public, and his own profession, too, what have been the changes and advances in medicine over recent years, and of the problems and dilemmas which these advances now pose. It is the public who will, in the long run, decide what decision must in the end be taken to solve these problems and what is to be the most appropriate and acceptable priority among so many demanding novelties.

Localizers

H. HECAEN and J. DUBOIS (Editors):
La Naissance de la neuropsychologie du langage, 1825-1865
274pp. Paris: Flammarion. 22fr.

Our knowledge of the cerebral basis of speech is outstandingly indebted to nineteenth-century French neurology. It was J. B. Bouillaud and P. Broca who first "localized" articulate speech at a time when the whole concept of the cerebral localization of psychological function stood in grave disrepute. It was Broca again—here anticipated by Marc Dax—who recognized the special importance in this connexion of the left cerebral hemisphere and its relation to handedness. The epoch-making papers of all three men are republished in this volume. Included, too, are three early papers on the origins of the psychopathology of language—but these are of lesser importance in so far as the main impetus at this time came not from France but from Hughlings Jackson in England. It is hoped that the compilers of this volume will follow it up with one on the adolescence of the neuropsychology of language—say from 1866 to 1914—which might fittingly include selected writings on aphasia by Charcot, Déjerine, Marie and Foix. To all who may be interested in the neurology of language this is an essential book.

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...that this ecclesiastical ...which must seem to most ...s so easy to settle— ...embittered Victorian ...ardian public men and ...rgans of opinion in all ...tries concerned? The ...of this question provides a ...le of the discipline to be gained from the study of history. It looks obvious to us that Ireland and Wales, being overwhelmingly Roman Catholic and Nonconformist, should not have been expected to acquiesce in supporting the Anglican establishment. But that is not how it appeared to many contemporaries of Gladstone and Asquith. It was not only archbishops and bishops of the English Church who believed as sincerely as trade union leaders do today—that theirs was a uniquely favoured position in society. Men and women in all walks of life argued either that to disestablish would open the flood gates to paganism or, on the other hand, that to preserve it was to perpetuate injustice.

Mr. P. M. H. Bell patiently disentangles in *Disestablishment in Ireland and Wales* the snarled threads of good faith, passion and prejudice. In the 1860s Richard Chenevix Trench, Archbishop of Dublin, saw an apocalyptic vision of the consequences of disestablishment. They would end with the Crown itself gone unless "some new Cromwell stands amid the smoking ruins of the civilization and prosperity of this land". Welldon, headmaster of Harrow and Bishop of Calcutta, declared that the "maintenance of a national church is a matter of high and sacred principle". *Blackwood's* magazine predicted that the overthrow of the Established Church, as proposed by Gladstone, must be followed almost immediately by the extinction of Protestantism in Ireland. The C. of E. case had foundations as deep as Richard Hooker who in his *Ecclesiastical Polity*, written in the 1590s, maintained that "there is not any man of the Church of England, but the same man is also a member of the Commonwealth, nor any man a member of the Commonwealth which is not also of the Church of England". It was as simple as that.

Thus fortified, a man could naturally justify the exclusion of other than C. of E. members from degrees at Oxford and Cambridge until 1854 and from college fellowships until 1870. The only fly in the anointed oil was that Establishment carried with it a most irksome measure of state control. Appeal on sacred matters could by law be made to Caesar in the profane shape of the Judicial Committee of the Privy Council. That body was frequently in conflict with the Court of Arches whose rulings it did not hesitate to upset. The Court held that it was legal to place two lighted candles on the Communion table and to kneel or prostrate oneself before the consecrated elements. The Committee reversed both these rulings and laid down that standing was the only admissible posture during the prayer of consecration and candles were permissible only if they were needed to give light. Pusey advocated disestablishment after this decision. Undismayed, the Committee went on to declare the chasuble illegal when worn in a parish church, and also the eastward position for celebrating Holy Communion, the mixed chalice and wafer bread. This added to the confusion over the establishment debate in the Celtic fringes. For High Anglicans looked to the freeing of the Church from these hated lay fetters in England as well as in Ireland and Wales and an anti-State Church Association, later known as the Society for the Liberation of Religion from State Patronage and Control, generally shortened to the Liberation Society, became an active political force.

Fear of the Roman Church died hard, if it may be said to have died at all. Penal laws against Catholics in Britain and Ireland had been deemed essential for the security of the realm, just as penal laws against Protestants had been in France. *The Times*, in its thundering mood, declared:

> There is no known, no imaginable scheme of peace and amity that Rome could make with this, the chief Protestant Power in the world. That title twenty-five millions of us still claim; that title five millions abhor.

The moral of this was that anyone contemplating disestablishment in Ireland must dine with a long spoon. Commenting on the Pope's invitation, in preparation for the Vatican Council, to all non-Catholic bodies to return to the fold, *The Times* in an ironical leader invited the Pope to become a good Protestant and in another declared: "We laugh at his Syllabus. We scorn his Encyclical." *The Pall Mall Gazette* denounced Roman Catholic priests as the subjects, heart and soul, of a foreign power which was itself the incarnation of the principle of superstition. *The Globe* warned Gladstone that he would regret his proposals for disestablishment if, as was only too likely, blood were shed in every English town and Catholic chapels burnt throughout the country. One William Murphy lectured for the Protestant Electoral Union with visual aids which included a mock confessional box. He was arrested carrying a loaded ten-chamber revolver and a knuckleduster, and, later, offering himself as a parliamentary candidate for Manchester, dated his electoral address from Belle Vue gaol. Dean Stanley wrote of Ewing, Bishop of Argyll and the Isles, that he would not "touch the Pope with his little finger even to do him injury".

As interest turned from "the drunken helots of the General Irish Synod" and the twentieth century dawned, Wales gave a new twist to this controversy. A series of Welsh Disestablishment Bills began in the 1890s and went on being fought over into the First World War. One never got as far as a second reading in the Commons; another reached the committee stage in heavy difficulties with its own Welsh supporters but never emerged because Rosebery's government fell; a third sank in Lloyd George's budget storm. The 1912 one passed all its stages in the Commons by 1913, was promptly rejected by the Lords but through the procedure laid down by the Parliament Act of 1911, passed the Commons again in the summer of 1913, was again rejected by the Lords, and came round the circuit for the third time in 1914, leaving the Commons in May of that year. As a last delaying action the peers set up a select committee to look into certain aspects of the Bill and this was still busy on the declaration of war, which did not stop the argument. During 1917—the grim year of Passchendaele—some zealots found time to attempt to get a further postponement of the dreaded consummation of Welsh Disestablishment. Sponsors of the Bill got little thanks. Lloyd George was denounced as a betrayer and the settlement as "the crowning act of our lost leader's apostasy". A Welsh Nonconformist minister demanded more iron in the veins of Liberalism and the irrepressible F. E. Smith asked if the South Wales miners were really palpitating with the desire to transfer money from curates to museums? Ironically, the issue of disestablishment in England which kept on arising in the course of the Irish and Welsh disputes—remains open to this day.

It is a cautionary tale to anyone who thinks that many of our current ideological and social causes will not seem storms in teacups to our grandchildren. Mr. Bell relates it with clarity and liveliness.

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The lures and traps of ideology

HANNAH ARENDT:
Men In Dark Times
272pp. Cape. £2 5s.

This is a collection of essays and articles which Professor Arendt has written over the past fifteen years and already published singly elsewhere. Most of them are pieces of some length and substance, and in general well worth reprinting; moreover, three of them, on Lessing, on Jaspers, and on Hermann Broch, appear not to have been available in English before. The other essays of interest are those on Rosa Luxemburg, Walter Benjamin, and Brecht—of which the last two have received some notice in the *TLS*, one of them in Mr. John Willett's article printed below. Professor Arendt's behaviour in the matter discussed there is strange and yet revealing. Strange, because what is good in her observations on Brecht, for whose divided personality and plight she shows warm understanding, is not affected by this apparently ideological misunderstanding. What is revealed in the case of this as of most other articles (and books) by Professor Arendt, however, is that she cannot resist the lure of ideology and of the theoretical jargon which goes with it. The quality of her writing is uneven. Her best pages are inspired by an imaginative sympathy for people, which can make us feel that we have for a moment known a Benjamin or a Waldemar Gurian. But there comes the invariable twist into some speculative thought where Professor Arendt loses our confidence and makes mistakes.

Professor Arendt's ideology is not primarily political, though it has political implications, and her "mistakes" are the result not of wilful distortion but of unusual flashes of illumination which throw details out of context at the same time that they throw them into high relief. How important is it, for instance, that she refers to a well-known extended simile in the *Iliad* as though it were a metaphor? (The passage in question is not about Homer, but about the nature of poetic language.) Or that she exaggerates the philosophical importance of Karl Jaspers by asserting that "all former philosophies since Plato thought . . . of politics as a necessary evil"? It would be a pity if English readers became too preoccupied with the detection of such errors, especially if this led them to believe that the problems which Professor Arendt raises were thereby disposed of. A world emptied of error is not of itself filled with the light of truth. Professor Arendt writes in the existentialist tradition which teaches that men must bring this light into the world for themselves, and that they possess therefore a dreadful freedom in its use. English scholars have generally been suspicious of such doctrine, which indeed readily lends itself to misuse. But it still attracts the young and imaginative, for whom the person, the situation, the excited talk are more important than mere knowledge, and in some sense perhaps always inseparable ultimately from the experience of truth.

Professor Arendt is one of those rare teachers whose teaching is an experience, more memorable than the mere content of what she communicates. It is this gift which one suspects her of wishing to systematize into a virtue, and this may be a self-contradictory and self-defeating enterprise. Not that this failing—if it can be described so bunally—is peculiar to herself: that there is an ineradicable paradox in the whole enterprise of the human spirit has been a fundamental existentialist assumption since Kierkegaard, while self-contradiction itself is elevated into something like a guiding principle of Nietzsche's philosophy. The tension between imagination and ideology in Professor Arendt's work expresses again in a minor way that "dialectical" opposition of forces, that polarity of being and consciousness, which has exerted most influence in this century through the writings of Heidegger and Sartre. She herself learned this manner of thinking from Karl Jaspers.

On the face of it, Professor Arendt's ideology looks entirely undogmatic, championing openness of mind to the point where all "life" is welcome and no conclusions are necessary. Hence her liking for the undogmatic aspect of the men and women whom she writes about: for Lessing's belief in the search for truth as preferable to the truth itself, and for Rosa Luxemburg's disbelief in the law of bourgeois collapse or any rule of revolution which does not spring spontaneously from below. Does this mean that everything, as it were, a vested interest in the ruination of the world? Certainly have derived good from it in our fashionable negating society, and not Intellectual ones.) Sartre and rejected—the irony of that at the close of his graphical *Les Mots*, where his early writing in this vein: "I depended on the depended on God." It is characteristic that Professor Arendt that *La Nausée* is still Sartre's book; perhaps it is, but the ter of this "goodness" is as it is in the example of the Pope John stories spiritual exercises.

There is no doubt warmth and illumination fessor Arendt's concern kind in dark times"; but doubt about the clarity and of her intellectual beliefs to believe in the kind of abstraction which emerges summary of Jaspers's philosophy:

> This philosophy will not even criticize, the great systems of the past in India, the Occident, but will strip them dogmatic metaphysical claims them, as it were, into traits which meet and cross each communicate with each other and retain only what is unnecessary communicative.

Retain, that is to say, the pure communication, "finite communication" as Jaspers called it, which becomes more freer the less it contains of content, and the closer it approaches to "communicativeness". Little wonder that such conclusions begin to take on the of Kafkaesque messages, of every interpretation is wrong, which the form remains urgent. Professor Arendt that the fault lies in the it could equally well be said the character of such songers and messages. "The the same", she declares. be a meaningful statement religious sense, or as a way about the "world" of the tion and of art. As about morals or politics misleading.

When Professor Arendt speaks of a search for "pure originality and authenticity", these are typical existentialist abstractions. A conception of spiritual "purity" is implied here which rests on the assumption that all actual traditions and contexts, and thus by definition the world itself, are in ruins. These abstract substantives are discovered at a heightened level of selfconsciousness where they have no real substance at all; they *negate* the reality of value in the world in order to idealize this negative act of human transcendence.

Professor Arendt was disappointed by Pope John XXIII's spiritual journal but fascinated by the stories about him, which leads her to conclude: "So little is a timetable for perfection a substitute for a story"—without considering whether the stories would be so good but for Roncalli's daily, yearly adherence to his timetable. In the same way she underplays Walter Benjamin's Marxism and brings out instead the portrait of a man of letters, a rather decadent *flâneur* and collector, whose writing was like a ramble in search of "pure originality or authenticity"; the quality which he sought "was something which defies systematic classification", something which no longer existed within a traditional framework of living and thinking, a treasure rescued from a crumbling world, a fragment seized out of context. But here, precisely, is the ideological catch.

Professor Arendt has a theory about "the world" and about the way in which values exist in it—or rather, no longer exist in it. Moreover, what she means by value cannot, almost by definition, exist there. She appears to be merely lamenting this situation undogmatically, as though it were something which had plainly happened, as an historical fact. But the evaluation of what has happened and of what historically is the case cannot itself be regarded as a fact. The numerical scale of modern disasters should not be accepted uncritically, as though it provided qualitatively different evidence about the state of man. A scale remains something marked in the mind, even if the whereabouts of this mark are not very clearly distinguishable in that massive substitute for individual thought: mass society, mass media, mass history.

When Professor Arendt speaks of a search for "pure originality and authenticity", these are typical existentialist abstractions. A conception of spiritual "purity" is implied here which rests on the assumption that all actual traditions and contexts, and thus by definition the world itself, are in ruins. These abstract substantives are discovered at a heightened level of selfconsciousness where they have no real substance at all; they *negate* the reality of value in the world in order to idealize this negative act of human transcendence.

The story of Brecht's odes to Stalin

BY JOHN WILLETT

SOME FOUR YEARS AGO in the *New Yorker*, Professor Hannah Arendt, Fellow of the American Academy of Arts and Sciences and of the Deutsche Akademie für Sprache und Dichtung, published an unusually posthumous "Profile" of Bertolt Brecht. Its thesis, as she herself put it, was "that a poet's real sins are avenged by the gods of poetry", the central sin in Brecht's case being "his ode to Stalin and his praise of Stalin's crimes, written and published while he was in East Berlin but mercifully omitted from the collection of his works". In revenge for the communist political commitment of which this unidentified "ode" referred to throughout the rest of the essay as "odes" (plural) was symptomatic on Brecht's return to East Berlin after the war "his poetic faculty dried up from one day to the next". He came to realize that he could not write in East Berlin, so he bought a house in Denmark and thought of moving to Switzerland: "all he planned for when he lay dying was exile".

Most of this was news to me when I read the article a few months later, so I wrote a long letter to the *New Yorker* to say:

(1) that I knew of no such "ode" or "praise of Stalin's crimes" and would like to know titles and sources;

(2) that Miss Arendt had misdated a number of the early poems, identifying them with Brecht's supposed feeling of release after the First World War, though in fact they had been written before or during his military service in 1918;

(3) that it was wrong to count Brecht's stay in America before his return as "creatively the best years of his life", since in six years there he wrote only one major play, no theoretical work of any consequence and no major poem. That is, apart from his verse rendering of the Communist Manifesto, which Miss Arendt dismissed as "an almost total failure". The drying-up process, in fact, had not been a sudden one, but had begun around 1941, when there was not yet the immense distraction provided by his work with the Berliner Ensemble, for which Miss Arendt made no allowance. (Brecht to von Einem, January 7, 1951: "Trying to build up a new theatre has deprived me of the time needed to write for it.")

(4) that the Danish house had been bought for a friend, but that I would like to know the evidence for the Swiss story and whether Miss Arendt had any other reason for claiming to know what was in the dying poet's mind.

The *New Yorker* acknowledged this letter and said they would return it if they couldn't publish it. That was on December 1, 1966.

The following April I again wrote to them to inquire about progress, stressing that I was genuinely anxious to know Miss Arendt's explanation. "Has she", I asked, in fact had access to poems of Brecht's with which I am not familiar? If so it would help me in my own work to know what they are. Or has she simply got hold of the wrong end of the stick? In that case I would say that both she and you owed the readers some rectification.

This second letter was not answered at all. However, towards the end of the year I was approached by the *New York Review of Books* to write them a general article on Brecht, and in refusing (since I was already engaged to do such an article elsewhere) I inquired whether they would publish my queries about Miss Arendt's essay. Instead the editor gave me her address, suggesting I write to her direct and saying that he would be interested to know what happened. I did so, quite briefly, in March, 1968, and on May 25 she replied.

Here are my three principal tions and Miss Arendt's answ

Q.: What have you in mind speak of an "ode" or Stalin?

A.: It is indeed difficult toda Brecht's odes to Stalin becaus not included in his Collected W would suggest to you to look the old issues of *Sinn und Fre* of the East German Academy East German newspapers. I at *Sinn und Form* II 5 (1950), you will find one example of allude to in my essay.

Q.: Where does Brecht praise crimes?

A.: If you know Brecht's prais especially *Me-Ti* which was posthumously, you will see the praises Stalin as the "useful one" refers to the well-known old Chi theory that Stalin's crimes were necessary and useful for the develop socialism in Russia as well as in cation, the world revolution.

Q.: What is the evidence for sta at the end of his life he thought Switzerland?

A.: You'll find the evidence Brecht monograph which appe the Rowohlt Verlag.

I already knew Brecht's co to *Sinn und Form*, but the Miss Arendt's letter I chose references and five days la back to her:

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Re-opening old wounds

JURGEN NEVEN-DU MONT
After Hitler
Report from a German City.
Translated by Ralph Manheim.
319pp. Allen Lane The Penguin Press. £3 3s.

Heidelberg, though the Anglo-Saxon reader might not think it, is a typical West German town. Apart from the university and even that is becoming as typical a feature of German towns as of British and American—it contains a cross-section of occupations, religious denominations and party affiliations which reflects that of the Federal Republic. In *After Hitler*, Jürgen Neven-du Mont, a well-known and respected television reporter, gives us his tape-recorder *vérité* of the views of its inhabitants, and especially their views on the one topic guaranteed to raise the blood pressure of non-Germans.

The students form a sort of counterpoint to the others—one can see why Herr Neven-du Mont chose Heidelberg rather than, say, neighbouring Ludwigshafen: not because they are more liberal (not all of them are), nor because they are more articulate (though they are that), but because they have the resources to reflect on events of which they themselves have no personal memory, yet whose consequences constantly confront them. The most perceptive remark in the whole book comes from a twenty-year-old girl:

> You might think it's a lack of courage that prevents people from admitting it, but I'm afraid people really believe they were opposed from the very first . . . I believe most Germans turned off their convictions from instinct of self-preservation and then actually came to believe they had never had them.

There, in two sentences, is the real German catastrophe: self-deception runs through the self-revelations like a silver thread. Hitler was bad, killing Jews is wrong, but . . .

> When I was young . . . we were decent and well-behaved. In the League of German Girls the ideal was to wear flat-heeled shoes, if possible with Tyrolean stockings . . . To-day it's really shocking—fifteen- and sixteen-year-old girls having affairs. It definitely wasn't like that in my time.
> [Woman book-keeper, aged 42.]

> It was hard for the Americans to realize that there was a difference between SS and Waffen-SS. They put us all in the same boat.
> [Insurance salesman, 47.]

> Nobody wants to hear any more about the Nazi period. We concentrate on the best part, the funny things that happened.
> [Catholic peasant, 44.]

It was only after the War was over that people heard about Dachau and those things.

> [Working-class couple in their twenties.]

People are always forgetting that before the beginning of the Third Reich there were two possibilities: either Communism on the extreme Left or the N.S.D.A.P. on the extreme Right.

> [Fraternity student.]

What emerges less clearly from this compilation is how spontaneous such comments are. If the majority of Germans were to open their hearts, without prompting, to a total stranger on the most sensitive topic in their nation's history, it would be remarkable. Herr Neven-du Mont's self-effacement prevents us from judging this. "I put in a word now and then to keep the conversation going. . . . That is all", he claims. But this posture of objectivity rests on the fallacy that facts, statements or pictures can or should "speak for themselves". They cannot; their significance depends on their context, and this it is the job of the commentator or journalist to paint in, to explain and to interpret, even at the expense of obtruding his personality on the *comédie humaine*.

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THE TIMES

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69th Year 26 MARCH 1970 No. 3,552

Noble lies

The monarch who first discovered that there was advertising space on the coinage for his own image and superscription, the cartographer who first hit on coloured maps to show the extent of political power, and the writers who fastened on the mythical and moral influence of certain anecdotes of a reputedly historical character—all have had more influence than the learned. It is as difficult to disabuse the mind of Alfred and the cakes, Canute and the waves, or Ralegh and his cloak, as it is to avoid seeing a face in the full moon once it has been pointed out. Sir Robert Birley, whose Historical Association lecture *The Undergrowth of History* has recently been reprinted (Historical Association; 3s. 6d.), traces some of these stories to their obscure lairs. But he does not deprive them of their influence.

A further inquiry into the provenance, as distinct from the origins, of these stories would be of interest. They belong, one suspects, to the first period of educational textbooks, namely, the first half of the nineteenth century. But the need for such national fables is far older. The Romans had the Capitoline geese, and the Jews possessed an unrivalled collection, not all of which had any necessary relation to religion—Joseph and his brethren, for instance. The English have no monopoly among modern nations. The Scots have Bruce and the spider, the Dutch the boy with his finger in the dyke, the Americans Washington and his hatchet, the French Cambronne and his word. Mrs. Hemans, who had an eye for this kind of thing, showed her absence of national prejudice by raising Casabianca to this class, even though he was Nelson's opponent. Even so it is probable that most English people firmly believe the boy on the burning deck must have been British. Casabianca the elder, indeed, has a claim to consideration which is hardly less creditable than his son's, though far less known: he was one of the members of the Convention who voted against the death penalty for Louis XVI.

This class of incident must be distinguished on the one hand from heroic legend (such as Horatius Cocles, the Chevalier d'Assas, Thermopylae), and on the other from political landmarks (such as Guy Fawkes, the fall of the Bastille, or the storming of the Winter Palace). Both these categories have their mythological aspect, and contribute to the stereotypes of nations. But they are not, in the same way, telling incidents. A telling incident needs to have something paradoxical and trivial about it, such as the contrast between a king and a spider (or a cake), the gaudy cloak and a muddy puddle, the calm of a bowling green and the menace of a naval battle. This is the quality by which they succeed in adorning a tale.

Yet they also, invariably, point a moral, whether it be patience in adversity (Alfred and Bruce), devotion to duty (Casabianca, Cambronne, and the Dutch boy), the danger of over-confidence (the Capitoline geese), kindness to children (Pope Gregory the Great and the Anglian slaves), or the peculiarly interesting lesson about the limitations of human power and the insincerity of flatterers which is conveyed by a proper study of the story of Canute. Since these lessons are of universal application it comes as almost a surprise to learn from Sir Robert Birley that any of them at all can be connected with actual periods or personages; and as no surprise whatever to find that most of them—and most notably Washington and his hatchet are inventions.

The fact that they are (or were) taught as part of history tells us something about an aspect of that subject which is now somewhat neglected. If these Aesopian incidents had been taugh... fables, instead of being ... an account put forward ... of what took place, they ... much of their charm, and ... of their force. Canute ... memorable for something ... almost certainly never ... teaches a more forcible ... Midas, whose whole reig... lous.

Sir Robert, at the end of ... ture, puts in a plea for these ... if not true, as conveying ... "what our forefathers tho... the great men and women ... before them". They survive, ... "because they brought out ... phatically the particular trait ... heroes which the popular ... tion felt to be most significa... "we should cut ourselves of ... the past if we do not [tell] ... Leaving aside the question ... far some people would like to ... off from the past—or at any ... judgments about the past— ... perhaps not quite the main ... issue raised by these stories; ... Sir Robert says, they have an ... cal interest.

They assert not the truth ... tory, but its capacity to ... morality. They are not illu... incidents, lending vigour to ... bones, but attempts to sum ... sons for use in everyday life. ... for this reason that they are ... approached not only with scep... but with sub-conscious suspici... hostility. For they rest on ... which is now deeply unfashio... though we may not, even now, ap... ciate just how unfashionable it ... become. It is the idea that the ... of a great man can teach the ... nary person any useful moral ...

Commentary

The foreign verdict on British writing today tends to be that whereas our more highbrow novels are trivial and insular, and our non-pop poetry drab, our dramatic writing is still of universal interest even a decade and a half after the revolution of 1956. To some extent the Arts Council seems to bear this out, to judge from last week's report of its Theatre Enquiry. It is not just that *The Theatre Today in England and Wales* (79 pp. 10s.) stresses the importance of the playwright and the superiority of the modern London theatre to the Changing of the Guard and similar traditional shows as an attraction to foreign visitors. The striking thing is that, in contrast with the Council's more "literary" measures, its proposals are intelligent, constructive and to the point.

Its main concern is to rescue the declining commercial theatre, particularly in the provinces, and re-establish it alongside the flourishing state-subsidized system, with its two major and two other London companies and its fifty or so reps. This can be done by saving a nucleus of at least twelve of the big provincial touring theatres while at the same time improving the arrangements (under a body called DALTA) for sending the major London theatre, opera and ballet companies on tour in their own country. The commercial managements, currently suffering both from S.E.T. and from a general rise in costs which outstrips the rise in ticket prices, are to be stimulated by a Theatre Investment Fund somewhat on the lines of the National Film Finance Corporation, which is to help them "to increase the production of new plays of interest, and revivals of quality, and to cause such productions to tour as widely as possible in the provinces".

The BBC and the independent television companies might, in the Enquiry's view, contribute to this. As for the local authorities, who at present give the theatre less than £1 million a year, as against some £45 million spent on libraries, they should be encouraged to spend three or four times as much, housing the former as they now house the latter. Perhaps nothing in the whole document is more shocking than the situation reported from Nottingham, where the rep. is repaying the city the whole cost of its theatre, at a rate that exceeds some theatre rents in London's West End. It is difficult for the subsidized theatre to use its grant for artistic purposes so long as that sort of municipal attitude prevails.

An interesting section of the report deals with monopoly among commercial landlords and managements. We will hope later to have a review of the separate report (by Peter Lowbury, available from the Arts Council) on which this is based, but on the face of it it looks as if the Enquiry has pulled some of its punches. The degree of power apparently wielded by an interlinked combination of ATV, EMI, IPC and Howard and Wyndham is disturbing enough not to be dismissed quite so complacently, while surely if there is one area of our cultural life where private enterprise has nothing positive to contribute it is the ownership of theatre buildings and sites. The report does sneak in a wish that "no more than four commercial theatres should be under control of any one landlord", but only as part of its concluding forecast for the remainder of the century. On the other hand it must be said that its incidental opinions on a great number of matters, such as computer booking, the low level of actors' salaries, the transporting of audiences rather than productions, the role of the Royal Court Theatre, etc., are sensible and succinctly phrased. Altogether it is an excellent (if over-size) document; and one which for once has no use for bursaries or grants to individuals.

* * *

We have in our time on this page attempted a thematic analysis of the Acknowledgments which scholarly authors now habitually pour out as a sort of lyrical libation before they get down to the more temperate business of their text. Far be it from us to deny the scholar his opportunity for public commendation of his academic peers, his wife and his typist, but those who can bear to pursue Acknowledgments beyond these initial decencies may sometimes be brought up short by more sinister confessions of an author's indebtedness. A book recently received in this office from the M.I.T. Press contains Acknowledgments which open conventionally enough but close with the words: "Reproduction in whole or in part is permitted for any purpose of the United States Government."

No room here, in fact, for niceties about Permissions. The explanation for this apparently abject sell-out can only be that some of the money for the author's research came, as the Acknowledgments also state, from the American National Institute for Mental Health. Contracts between Governments and research workers have created genuine concern in recent years especially in the United States: such concern will seem uncalled for in this particular case when we reveal that the book involved is a blamelessly technical treatise on *Spanish Phonology* by James W. Harris.

* * *

This week we publish (on pages 343 and 344) two reviews of computer-based literary concordances, one of them produced at Cornell, which is the main American centre for such operations, and the others by Dr. Roy Wisbey of the Literary and Linguistic Computing Centre at Cambridge. As we go to press a first symposium on "Uses of the Computer in Literary Research" is being held at Cambridge under Dr. Wisbey's direction, primarily so that the various British workers in the field should get to know one another. This seems to have escalated into quite a substantial conference, with one or two representatives from across the Atlantic, and the papers being read cover several different aspects of the subject: lexicography, concordance-making, information retrieval, word frequency counts, stylistic analysis, collation of texts and generation of poems. We shall be reporting the symposium next week, when we also hope to print a review of Dr. C. B. Williams's book on the statistical analysis of literature, *Style and Vocabulary: Numerical Studies*. We intend to pursue the subject further in the course of a series of special articles being planned for later this year.

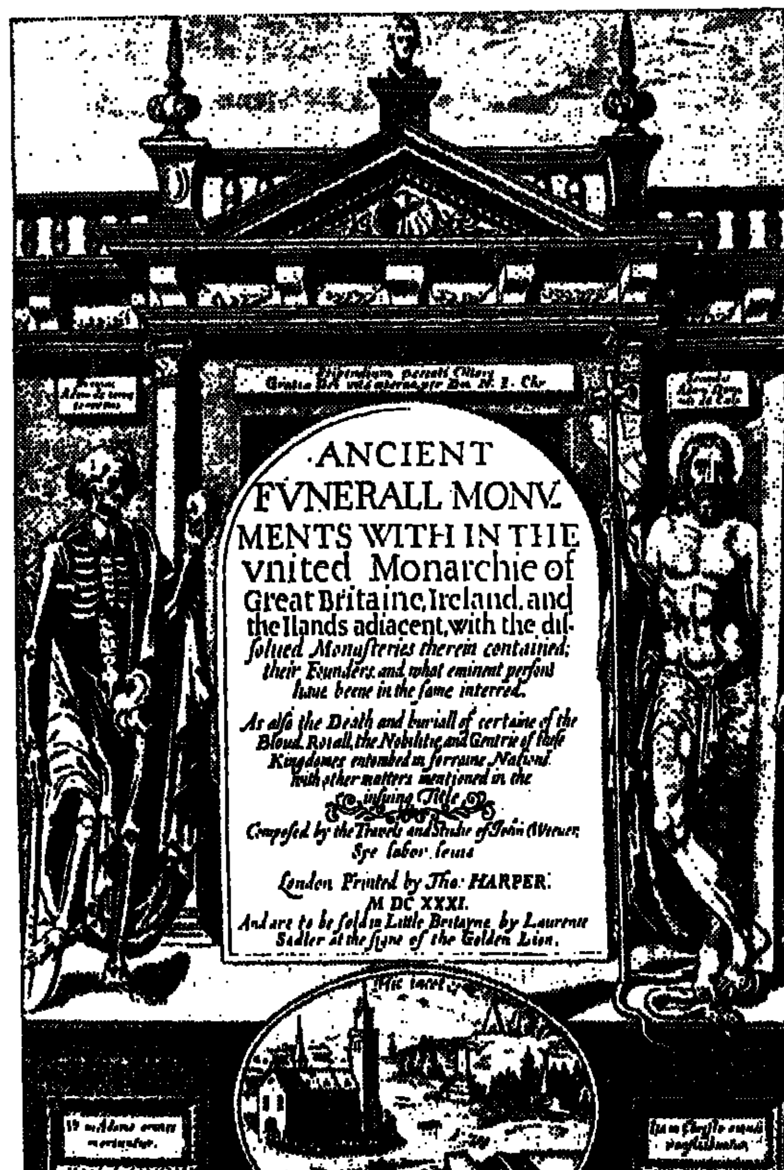
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LINEAR DISPOSITION AND THE LAPIDARY PHRASE


ANCIENT FVNERALL MONV-MENTS WITH IN THE vnited Monarchie of Great Britaine, Ireland, and the Ilands adiacent, with the dissolued Monasteries therein contained; their Founders, and what eminent persons haue beene in the same interred.
As also the Death and buriall of certaine of the Blood Royall, the Nobilitie and Gentrie of these Kingdomes entombed in forraine Nations.
With other matters mentioned in the ensuing Title.
Composed by the Trauels and Studie of Iohn Weever.
Spe labor leuis
London Printed by Tho: HARPER.
M DC XXXI.
And are to be sold in Little Britayne, by Laurence Sadler at the signe of the Golden Lion.

Title-page of John Weever's Ancient Funerall Monuments (*London, 1631*), *from* Visible Words.

...scholarly value of John ...parrow's book, which is a ...ised and expanded version ...e Sandars Lectures in Biblio-..., delivered at Cambridge in ... rests almost entirely on the ...hapter. "My third lecture", ...Mr. Sparrow, "deals with the genesis and ... of the lapidary book—though ... it will be superseded (if ... thinks the subject worthy of ... attention) by studies displaying ... knowledge and deeper *exper-*... at least, I believe, an original ... in a field that may, by a ... stretching of the term, be called ...graphical."

...Sparrow has in fact unearthed ...liar type of seventeenth-cen-... book, a book inspired by so ... passion for the lapidary style ... the form of memorial tablets, ... freely lineated prose inscrip-... from which an ordinary histo-... would normally draw some of ... local information, is here ... for writing history itself. ... narratives are boldly un-... page after page, in nothing ... tablets composed for that pur-... and virtually tumbling over ... other so as to form a consecu-... history.

...ight be argued that this ...sive use of the lapidary style ... the destruction of that style ... since nothing could be less ... than these aggregates of ... phrased inscriptions. Nev-... this folly (if it may be so ...) is worthy of study, particu-... by an author who has a fine ... eccentricities. Indeed, it ... said that some of the men ... these strange books, ... the inventor of the fash-... Emanuele Tesauro, must have ... in the "lineated lapidary in-..." the same personal affec-... Mr. Sparrow: yet none of ... would have looked on their ... excess with his very ... calculated mixture of ridi-... appreciation.

...author has no illusions about ...portance of the literature he ...overed. In his opinion "this ... to create a new literary *genre* ...where... Tesauro and his ... were ploughing the sand". ...e hastens to add that we ... not "write off such literary ...venters with contempt". ... more absurd the theory, the ... touching and in a way the ... admirable the devotion. The ... in a lost cause is still a ..." Although that generous ... sentiment may strike some ... as a little hackneyed, it is ... as martyrs that Mr. Spar-... respects these men. He shares ... belief that there is a virtue ... they carried it to the ... of vice) in "lineating" a ... inscription so that the ... articulation of the text ... become visibly apparent in ... display of lines of different ..., "the lineation contributing ... enhancing the meaning". This ... author's basic contention, the ... creed that animates his ... that in "the epigraphic ... as he likes to call it, and ... he wants to see confined to ...tions in lineated prose—the ... layout becomes so essential a ... of the literary invention that ... who hear the inscription read ... without seeing or imagining ... spatial arrangement of the text ... miss something of the full ...

...Mr. Sparrow suggests that ...epigraphic art, as here defined, ...ped in connexion with the ...singly dominant role assigned ... prose epitaphs on Renaissance ... He seems to admit, at least ...plication, that the idea of ..."lineation" as a device for ... the eye in the articulation ... verbal rhythms did not come into ... own until the seventeenth cen-... It was indeed a typical product ... the Baroque age, when gesticula-... tended to intrude into every ... of art, even into lettering.

...N SPARROW: ...ible Words. ...dy of Inscriptions in and as ... Works of Art. ... ...bridge University Press.

Anyone reading a seventeenth-century tract in the original edition cannot but marvel at the profusion of capitals, italics, dashes, dots, and heaven knows what other typographical accidentals, designed to direct the reader toward a proper articulation of the text.

Mr. Sparrow is enough of a purist to confine the visual manoeuvre to the unequal length of the lines, as in free verse; but he is so firmly convinced that, in prose compositions intended for display, this spatial stratagem is poetically right that, without further ado—and apparently unaware that he might be committing an historical impropriety—he will "lineate" fifteenth-century inscriptions and thus impose on them a style of display not intended by their authors. While in the case of memorial tablets composed by Pontano he takes some credit for the beneficial effect of his intervention, he fails to give due warning that his transcription of the famous epitaph of Cosimo de' Medici, here reduced to four lines of unequal length, has completely changed the style of the original. Set into the pavement of the church of San Lorenzo in Florence, the real inscription comprises eight lines of equal length, encased in two tablets facing each other within a superb ornamental design by Verrocchio.

Even in the transcription of Leonardo Bruni's epitaph, whose complete tomb is reproduced on the facing page, Mr. Sparrow cannot resist the temptation to introduce at least a semblance of "lineation": the third line is shortened by one word, and the fourth line lengthened accordingly—contrary to the style of Carlo Marsuppini, who had composed this epitaph with care. A uniform distribution of letters, even when sanctioned by both Roman precedent and Renaissance predilection, is apparently intolerable to Mr. Sparrow: he feels compelled to rearrange the lines. His method is shown in the way he has "improved" on Pontano's style of epigraphy by "helping" the reader to "visualize" it properly. Four lines will suffice, taken (in Mr. Sparrow's lineation) from the beginning of a sardonic epitaph:

QVID AGAM REQVIRIS ?
TABESCO
SCIRE QVIS SIM CVPIS ?
FVI

("You ask what I do ? I rot. You want to know who I am ? I was.") It seems, at least to this reviewer, that the laconism of the two acid replies has a more poetic bite if the reader encounters it within a continuous statement. *Glissez, mais n'appuyez pas!* Moreover, as a purely visual effect, the assignment of one word each to the second and fourth lines produces an equiponderous configuration that might well have struck Pontano as inelegant.

Since several most interesting pages are devoted to the memorial tablets in the interior of Pontano's chapel at Naples, it is remarkable that, although four of these epitaphs are set out in full, not one is represented in the form that Pontano himself had prescribed for them. Mr. Sparrow has so little regard—or perhaps, rather, so little affection for the grand Roman epigraphic manner of completely filling large tablets with handsome letters that, among the numerous illustrations in *Visible Words*, there is not a single representative specimen of what the humanists of the High Renaissance regarded as the most elegant form of lapidary display not even the famous memorial tablet erected to Erasmus at Basle, or the tablet to be seen in Mantua on the tomb of Castiglione, or on Raphael's tomb in the Pantheon (not to mention Dürer's attempt, in the "Adoration of the Trinity", to imitate the Roman style of tablet with an inscription of portentous size, a curiously ill-contrived Teutonic affair).

The nearest Mr. Sparrow comes to illustrating that peculiarly moving type of grand epitaph, which manages to combine splendour with reticence, is the tomb of the Ponzetti children in Santa Maria della Pace in Rome, dated 1505. Here the large and handsome memorial tablet—which records how two sisters, aged six and eight, had died of the plague on the same day—is surrounded by a delicate emblematic design and surmounted by small portrait-busts of the children, again enclosed in emblematic ornament. Since Burckhardt (as the author has observed) had a flair for memorial tablets and their effective use in funerary monuments, it is of some interest that he classed this particular composition among the best of the Renaissance; but Mr. Sparrow disposes of it very quickly: he regards it as a typical example of how, "in the course of the sixteenth century, the close union between the sculptor and the epigraphist was dissolved". To say, as he does, that in this perfectly integrated design the inscription-tablet has become "autonomous" is certainly an error, both as an aesthetic and as an historical observation. The plain separation of tablet and bust, which marked the funerary monument to Bembo in 1547, was not yet the fashion in 1505.

For many years—and this brings us back to the central theme of the book—Mr. Sparrow has pleaded for the recognition of the lineated prose inscription as a genuine literary form and, what is more, as the only form deserving the title of an epigraphic art. It is possible to question the second part of this claim without denying the justice of the first. If Mr. Sparrow finds it instructive and pleasing to break up the continuous style of classical epitaphs into lines of unequal length, so that they may be enjoyed as rhythmic poetry—a sort of free verse—there is nothing to be said against such an exercise, so long as the lineated version does not usurp the place of the original. As in all adaptations, there are bound to be cases in which the tone of the original is missed. The lineated inscription has, for example, by its very nature a touch of the declamatory, which is alien to the classical form.

As for the history of epigraphic design, Mr. Sparrow is (to borrow a phrase from Bernard Berenson) a "contractionist". Committed to "lineation" as the only true form, he is bound to observe that the writers and artisans of ancient Greece and Rome and of medieval Europe—not to speak of Renaissance humanists like Pontano (although, on the author's own showing, a most original and fertile epigraphist)—have failed to recognize and practise *the art*. And how is the historical magnitude of this vacuum to be explained? Rather than look for differences in taste and style, Mr. Sparrow assigns the chief cause to economics. The ancient and medieval masons, he suggests, "were concerned to save stone—an expensive material—and in ninety-nine cases out of a hundred they would fill the inscribed surface from side to side and from top to bottom". As for the medieval scribes, "to whom parchment was as precious as stone was to the mason", they were of course "equally parsimonious"—except

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perhaps when they reserved large spaces for magnificent initials? A serious refutation of Mr. Sparrow's dismissal of 2,000 years of epigraphic design would seem, to at least one parsimonious scribe, superfluous. What needs to be said is that an aesthetic position that prompts negative pronouncements on a chiliastic scale must be suspect for that very reason.

It must, of course, be held in Mr. Sparrow's favour that he tends to make only such mistakes as a more timid man would have avoided. This applies in particular to a digressive chapter on inscriptions in works of art. To hear a Renaissance Latinist of Mr. Sparrow's experience discourse on Latin inscriptions in Renaissance paintings should be illuminating; but, alas, his repeated disclaimers of any art-historical competence do not restrain his desire to offer new interpretations of major works of art, such as Botticelli's "Madonna of the Magnificat". Having scrutinized the amount of paper covered by the words written in the Virgin's book (and without realizing that the word "Quia" begins a new strophe in the vesper song of the *Magnificat*), Mr. Sparrow constructs an ingenious sub-plot, a didactic interlude between Child and Mother, that would interrupt and in fact destroy the devotional diapason that pervades this painting. (Besides no well-behaved child, let alone the Divine Child would point with the middle finger.)

Unfortunately, this is not the only instance in which the author pursues a type of discourse that aligns him unwittingly with the Baconians. An elegant "Salome" by Moretto is introduced as "in some sense a representation of Salome", although the inscription says with absolute clarity that this is precisely what the figure is: "quae sacrum Ioanis caput saltando obtinuit". To claim that this "must be at the same time the portrait of an actual person" is to overlook that the same type of face recurs quite frequently in Moretto's works; while to propose that the unknown lady may have taken part in an unknown pantomime, in which the unknown model of Lorenzo Lotto's "Lucrezia" would also have been a performer, is to write fiction rather than history. The documents on Renaissance pageantry are so abundant that there is no excuse for postulating a special festival at Bergamo without finding out whether it took place.

More disturbing than any of these obvious divagations, which are too extravagant to do much harm, is a negative judgment passed by the author on at least one masterpiece of epigraphic design. Guided by what he thinks "the epigraphic art" should be, and how a well-applied inscription ought to animate a painting from within, Mr. Sparrow is dissatisfied with Piero della Francesca's *trionfi* on the reverse of the Urbino portrait-diptych: he puts these panels in the same class as the cumbersome tablets with which Perugino interlarded his frescoes at the Cambio. To him "Perugino's presentation of the Virtues proves, like Piero's *trionfi*, how hard it is for a painter to make a literary text an integral part of a visual composition".

No notice is taken of the important fact that Piero has translated into panel painting a principle developed in Renaissance medals: to contrast a realistic portrait on the obverse with an emblematic design and inscription on the reverse, so that the abstract quality of the emblematic statement will supply a counterweight to the portraiture. In the case of Piero, both the diminutive scale and the refined colouring of the allegorical triumphs, placed before the same kind of landscape as the portraits on the obverse, blend miraculously with the large noble letters in grisaille which, as Lord Clark has justly observed, show signs of having been written in Piero's hand. The fact that this magnificent design was applied to Latin verses of unrelieved mediocrity points to an interesting phenomenon in Renaissance culture: that verbal parochialism could coexist with the finest visual sophistication.

Although epigraphy has been for more than a century an indispensable part of the art-historical discipline, Mr. Sparrow suggests that, in concerning himself with inscriptions in works of art, he is entering a neglected territory: "The part played by inscriptions in architecture and painting has not, I suspect, been appreciated to the full by art critics and historians." To dispose of that remark, it would be sufficient to open any recent catalogue of the National Gallery. Furthermore, as an admirer of Burckhardt, could Mr. Sparrow have missed that author's *History of Renaissance Architecture* (first published in 1867), in which Book Two, Chapter V, Section 161, is devoted ex… "inscriptions as an integral pa… works of art"?

The reader of *Visible Word…* be well-advised not to con… on the first and second ch… quite as much as has been d… this review, but to focus his … tion on the third chapter, … deals in an authoritative and … ing fashion with that curious … teenth-century phenomenon … lapidary book, in which the … siasm for lineated inscription… as it were, of excess.

To the Editor

Undermining the Universities

Sir,—I have no objection to my own views on student problems being referred to since I have on many occasions expressed them in print. One such occasion produced the letter from the Vice-Chancellor of Warwick University, which Professor Harold Perkin quotes in his article (March 19).

But I would like to take the strongest exception to the way in which he does this. He gives the Vice-Chancellor's views as being "according to a student magazine". What in fact happened was that a private letter written by the Vice-Chancellor to myself was stolen from the files of Warwick University, and subsequently circulated in mimeographed form and, as it seems, in a student magazine as well. Professor Perkin must surely be aware that the material he is using was made available in this fashion and I would have thought that it was improper for him to use it at all, and certainly improper to use it without some expression of regret as to the manner in which it became public property. By quoting the letter, Professor Perkin has implicitly condoned the action of those who broke into the University's records, and has thus contributed to the "undermining" of the universities which is the subject of this article.

MAX BELOFF.
All Souls College, Oxford.

Sir,—Among the more insidious threats to universities today (but far more dangerous than any so-called student "extremism") is that of the self-styled "efficiency expert", imported from outside by gullible university authorities. I therefore wish particularly to welcome Professor Perkin's reference, in his wise article in your columns of March 19, to "the incredible arrogance and ignorance of business consultants".

I am far from being known as an enemy of efficiency, and I think I may be known, in more spheres than one, as having furthered its introduction. But my own fairly recent experience—this, I may interpolate, is far from being confined to the university I work in—includes an outstandingly regrettable case in which, over many months, genuine educational and academic values were obscured, and the work of a number of academics was burdened, delayed and harassed, by the ill-judged importation into strictly academic affairs of attitudes and methods proper (it may be) to the world of the chain-store and conveyor-belt.

The degree to which reputable and indeed notable academics may succumb to the fashionable cult, and hand over to it matters to which otherwise they would bring their own far greater abilities and their genuine concern for and comprehension of academic issues, is nothing short of astonishing; and I believe it to be of great importance for academics to have clearly in mind how at any time some of their colleagues may fall victim like this to the shibboleth of the day.

The only defence that I know of is for the academic to be willing to give, to the pronouncements of the "efficiency"-mongers, the kind of prolonged intellectual concentration that in happier times he would expect a university to wish him to bring only to his academic work. The result will assuredly be not partial but total demolition. Nothing short of this, however, can suffice to display once for all that universities will in the long run be destroyed if they are so credulous as to abase themselves before a kind of efficiency, and also a level of efficiency, which is wholly alien to the ends they serve and (if truth be told) far less efficient than what they spontaneously are themselves.

One major difficulty is likely to be that the very persons most to blame in such a case have acted in good faith and a spirit of helpfulness; and with this in mind, I should probably not have written as I have had a second case, much like the first, not also come recently to my notice from another quarter. Nothing in fact will suffice but for academics to bear in mind the heart of the matter: which is, that it does not fall to them to learn from the world of commercialism because, quite simply, it falls to them to teach it. The reason why such inner confidence is entirely compatible with intellectual humility is that in the last analysis it is *intellectual* humility which creates it.

JOHN HOLLOWAY.
Wickhambrook, Suffolk.

Sir,—Your permission, please, to applaud Professor Perkin's excellent article "Undermining the Universities" (*TLS*, March 19); but also to vociferate that his statement that professors work more than sixty hours per week and others more than fifty is untrue, and therefore bound to do a disservice to his cause.

If by "work" is meant that which involves presence at or in a place of work, it is simply not a fact that even professors with very numerous committee obligations work *more than eight hours per day of our seven-day week*. If *that* is not the measure, but simply what variegated work engages the man during his waking hours (which includes study, research, private thought, &c.), then there are no grounds at all for alleging that non-professors do less than professors.

Though, naturally, I do not address this letter from my place of work, I should say, I think, that I speak from a position of many years' standing on a university teaching staff.

FRANCIS NOEL LEES.
3a Old Lansdowne Road, Manchester, M20 8PB.

Dialectical Methodology

Sir,—Since you have given considerable space to a thoughtful and brilliant review of *Der Positivismusstreit in der deutschen Soziologie* (March 12) may I ask you to allow me space for a comment? It is not my intention to take issue with your learned reviewer, with some of whose diagnoses I concur, but to tell the story behind the book, a story which no reader of the book is likely to unravel and which, I think, suggests an answer to your reviewer's very pertinent question: What is *Der Positivismusstreit in der deutschen Soziologie* finally about? The answer here suggested is confined to a narrow local context and does not compete with his answer in its global setting.

In 1960 I was invited to open a discussion on "The Logic of the Social Sciences" at a congress of German sociologists in Tübingen. I accepted, and I heard that my opening address would be followed by a reply from Professor Theodor W. Adorno of Frankfurt. It was suggested to me by the organizers that, in order to make a fruitful discussion possible, I should formulate my views in the form of definite theses. This I did: my opening address to that discussion, delivered in 1961, consisted of twenty-seven sharply formulated theses, plus a programmatic formulation of the task of the theoretical social sciences. Of course, I formulated these theses so as to make it difficult for any Hegelian and Marxist (such as Adorno) to accept them; and I supported them as well as I could by arguments. Owing to lack of time, I confined myself to fundamentals, and I tried to avoid repeating what I had said elsewhere.

Adorno's reply was read with great force, but he hardly took up my challenge—that is, my twenty-seven theses. In the ensuing debate Professor Ralf Dahrendorf expressed his … disappointment. He said that i… been the plan of the organi… bring into the open some of the … differences—apparently he also … political and ideological differen… between my approach to the … sciences and Adorno's. But … impression created by my addres… Adorno's reply was that of … agreement, a fact which left … flabbergasted ("als seien Herr P… und Herr Adorno in verblüff… Weise einig"). I was and I sti… very sorry about this. But having … invited to speak about "The Log… the Social Sciences", I did not g… of my way to attack Adorno and … "dialectical" school of Fra… (Adorno, Horkheimer, Habermas … *al.*) which I have never regard… important unless from a political … of view. I had not known what … the mind of the organizers; and … 1960 I was not even fully aware of … influence of the Frankfurt sch… Although I should today as w… to describe its influence by such … as "irrationalist" and "intelle… destroying", I could never take … "methodology" (whatever that … mean) quite seriously from an int… tual or a scholarly point of … Knowing now a little more, I … that Dahrendorf was right in … disappointed: I should have gone … of my way to attack them, by … ments I had previously publish… my *Open Society* and *The Pover… Historicism* (or in "What is Di… tic?"), even though I did not … these arguments as "logical"; … words do not matter. My only co… is that the blame for avoiding a … rested with the second speaker.

However this may be, Dahre… criticism stimulated a paper … twice as long as my original add… by Professor Jürgen Habermas, a … member of the Frankfurt scho… was in this paper, I think, that … term "positivism" turned up fo… first time in this discussion; … criticized as a "positivist". This old misunderstanding created and … petuated by people who know o… work only at second-hand: ow… the tolerance of some members o… Vienna Circle, my book *Logik … Forschung* (1934) in which I cri… the Circle from a realist and … positivist point of view was pub… in a series of books edited by … bers of the Circle. Thus the myth … born by those who judge books … their outside (or by their editors) … I had been a member of the V… Circle, and a positivist. Nobody … has read that book (or any other … of mine) would agree—unless … he believed in the myth to start … in which case he may of cou… ample evidence to support his belief.

In my defence, Professor … Albert (not a positivist either) … spirited reply to Habermas's … The latter answered, and was a… a second time by Albert. The … change was mainly concerned w… general character and tenability … views. Thus there was little … and no serious criticism—of my … ing address of 1961.

It was I think in 1964 th… German publisher asked me whe… would agree to have my address … lished in book form, together … Adorno's reply and the debate be… Habermas and Albert. I agreed. …

But, as now published, the … consists of two quite new introd… by Adorno (100 pages), follow… my address of 1961 (twenty … with Adorno's original reply (… pages). Dahrendorf's excellent … plaint (nine pages), the debate … Habermas and Albert (150 pag… new contribution by Harold Pil… a "Short and Astonished Post… a Long Introduction" by Alb… pages). Albert mentions brie… the affair started with a … between Adorno and myself … and he says quite rightly that I …

… would hardly realize what … all about. This is the only … in the book to the story behind … which gives the book a title … wrongly indicates that the … of some "positivists" are … in the book. But even … postscript does not give any… the full story.

… is the result? My twenty-… theses which started the discussion … nowhere seriously discussed in … book—not a single one of … although one or other passage … address is mentioned here … usually out of context, and as … of my "positivism". … my address is buried in the … of the book, unconnected with … and the end. No reader … and no reviewer can under… why my address is included in … or that it is the unadmitted … of the whole book. Your own … who surprisingly praises my … (which I cannot but regard as …) in its present setting) is … this position. Thus no reader … and no reviewer did … what I suspect as being the … the matter. It is that my … literally did not know how … rationally my twenty-seven … they could do was to label … "positivist" (thereby unwittingly … highly misleading name to a … which no "positivist" was … and having done so, they … short paper, and the origi… of the debate, in an ocean of …

… now stands, the main issue of … has become Adorno's and …'s accusation that a positivist … is bound by his metho… to defend the political status … it is an accusation which I … in my *Open Society* … whose identity philoso… is real is reasonable) I … a "moral and legal … In my address I had said … this issue; and I had no … to reply. But I have often … this form of "positivism" … other forms. And my own … which favours gradual … reform strongly contrasts … theory of method, which … to be a theory of scientific … revolution.

KARL R. POPPER
… of London.

Shropshire Libraries

… read with interest your Com… (March 19) on the possible … scholarship of the transfer … books belonging to the Dean and … of Peterborough to Cambridge … Library. You may care to … similar work which is being … Shropshire.

… action by the dioceses of … and Lichfield (through the … deacons concerned), the Salop … Council, and a local Trust, has … rescue operation for the nine … libraries of the county. Books … gathered in from church vestries, … porches, from a Rectory attic, … Rectory outhouses, and eight … are now housed in the … Library Headquarters in … The ninth was taken from … chamber and after catalogu… put into its original Jacobean … and suitably placed in a side … in the Church.

… over 10,000 volumes dating … teenth to the mid-nineteenth … the majority from the late … to the end of the eighteenth … have been sorted and cata… About a third of the titles are … in the *STC* or in Wing, and … these are of Continental origin. … include the "well-known … Library" from Whitchurch, … library of Bridgnorth, … Collegiate library from Tong. … Bray was a Salopian and … Bray Library, complete with … and a chained library.

… remains to be done—the rav… time and neglect are still evi… of the volumes are in poor condition and bindings need … restoration. Although the … are now physically well housed, … shelving more utilitarian than … in character. The work of … the provision of appropriate … will be a long and costly pro… made easier by the present … climate. It is a pity that there … national source of finance for … of operation, for collections … are part of our national … However the catalogue of the … the Shropshire libraries … printer and publication … Publishing is expected shortly. Sale profits will be devoted to the next stage, the physical restoration of the collection.

O. S. NEWMAN.
Shropshire County Library, Column House, 7 London Road, Shrewsbury, Shropshire.

New English Bible

Sir,—It must be conceded, by one ignorant in the matter, that the New English Bible "offers the reader the very best that modern scholarship can give" ("The Completion of Our Bible, (1)" March 19). But impeccable scholarship cannot produce what your second reviewer has called "a holy book"; although the churches may recognize the N.E.B. as sacred, they cannot grant it the authority accumulated by use and tradition.

The Authorised Version remains, by use and tradition, the source and expression of an experience of the holy which is quite different from that of the Hebrew and the Greek. Because this is necessarily so our "worship of our Authorised Version", which your second reviewer considers idolatrous, is less idolatrous than would be our worship of the Greek and Hebrew texts.

The fact that a new translation was thought necessary is evidence of that desperation for modernity which tacitly admits that the English experience of the holy is dying at the root. The result is as sad as the opening of John, where sublimity has become verbosity and confidence has given way to bravery: in the A.V. the light is not a candle shining valiantly on in the darkness; it is a light which the darkness cannot encompass.

RAYMOND SOUTHALL.
Department of English Literature, The University, Sheffield, S10 2TN.

Poetry Translations

Sir,—In his review of poetry magazines (February 12) Derwent May suggests that *Stand* publishes a lot of translations in order to maintain "a pretty unrelieved tone of urgency". This is hardly our intention. But several general points could be made about the publishing of translations. First, any knowledge of European poetry of this century will surely indicate that, just as for many people life has been more troubled than in England, so European writing has often been forced into areas of painful public concern. War and political oppression have required an opening up of private response, since the poet's individual humanity has been given an important role in countries less peaceful than England. The resulting pressure, or urgency if you like, has forged new techniques and, frequently, new depths of irony which may be uncomfortable to the English critic. Secondly, an awareness of trends in writing other than English can only help the English poet. We are not implying that there is no poetry written under pressure in England or America. Nor do we suggest that all European poetry is better than English. But poetry written under pressure, whatever the overt subject-matter, frequently seems successful in a fresh way through its heightened physical awareness and an eager if wry interest in moral problems. It is perhaps these aspects of some of the writing in *Stand* that Mr. May mistakes for a limited "steamy" taste. But surely the concerns of foreign writers deserve to be taken more seriously. As the editors of the first edition of *Modern Poetry in Translation* said of writing from Eastern Europe:

> It is this region that has been at the centre of cataclysm. One of the most remarkable features of the poetry … is its sense of purpose, its confidence in the social as well as the private value of poetry, its confidence that it is being heard. This poetry is more universal than ours. It deals in issues, universally comprehensible. It does not fight shy of philosophy. It does not hide behind perverse imagery. As compared with our poetry it comes out into the open. … But it is not our aim to disparage English poetry by invidious comparison. We feel, on the contrary, that closer acquaintance with what is being written elsewhere can only stimulate poetry-making in this country.

Thirdly, there are relatively few sources of writing in translation. Little magazines have performed a valuable service in bringing a range of foreign writing, especially the contemporary, to the notice of the general reader. *Stand* has always tried to further an awareness of writing in other countries and of the society in which they work.

However, some people feel that an English magazine should devote itself to English writing. Indeed there are not enough outlets for the young and unknown poets of this country. Some may feel that the English traditions are strong enough to survive without influence from abroad. Others may feel that the technical problems of translation are just too great to make the translated work a valid literary form.

We intend to publish a forum on these topics in coming issues of *Stand*, and would welcome contributions to the discussion.

JON SILKIN.
JON GLOVER.
Stand, 58 Queen's Road, Newcastle upon Tyne 2.

'French Humanism'

Sir,—I should like to offer one small correction regarding your review of *French Humanism, 1470-1600* (February 12). The last sentence states: "It is slightly irritating that the provenance and dates of the articles are so frequently concealed, even when the reprints are word for word and footnote for footnote."

It was owing to a publisher's error that that information was omitted from the English edition of the book. The omission was noticed immediately when the first copy reached me, and I subsequently directed the publisher not to circulate the book until that information had been added. Accordingly, an additional sheet containing provenance and dates was added to each copy. Unfortunately, review copies must have been sent out before this process was complete. I trust that future readers will not suffer from what would not only have been an irritating but even an unconscionable omission, had it not been corrected.

WERNER L. GUNDERSHEIMER.
Department of History, University of Pennsylvania, Philadelphia 19104, U.S.A.

Quisling

Sir,—As *TLS* reaches Canada's inaccessible "arpents de neige" with considerable delay and as Clio snores here in deep hibernation, please allow me a belated post-scriptum to the letters about Quisling.

Should the word "quisling" ever be "removed from the dictionaries of the world and from future columns of the world press", there will be a great need of an eponymous substitute for the discarded misnomer. In consequence, it will be necessary to identify *urbi et orbi*, and with ultimate finality, the first authentic, major fifth-columnist of the Second World War. He was Otto Kuusinen, the head of the ephemeral People's Republic of Finland, Stalin's Gauleiter in Terioki.

I was barely twenty years old on November 30, 1939, when Kuusinen chose to become a pro-Russian traitor to Finland, and have wondered ever since why his uncontested seniority was not recognized later when other suspects were charged with having emulated the crime perpetrated by Kuusinen.

It is, therefore, in my opinion, high time to "kuusinenize" the dictionaries of the world, the world press and, last but not least, British historiography.

SAVA D. BOSNITCH.
Department of Political Science, University of New Brunswick, Fredericton, N.B., Canada.

Eighteenth-century STC

Sir,—Proposals for a Short Title Catalogue of Books Printed in Britain 1701-1800 were presented by me at the meetings of The Modern Language Association in Denver, Colorado, in December, 1969. In the discussions which followed, these points were made:

(1) The undertaking is an enormous one, the size of which will necessitate considerable simplification of the methods used for other similar projects.

(2) The proposals which were presented are sufficiently promising to warrant further vigorous investigation.

(3) A score of scholars asked to be associated with future developments.

(4) A meeting to discuss progress will be held at The Newberry Library in Chicago on May 1 and 2, 1970.

(5) Interested scholars and librarians should get in touch with Professor O. M. Brack, Department of English, University of Iowa, Iowa City, Iowa, U.S.A.

G. E. BENTLEY, Jr.
Department of English, University College, University of Toronto, Toronto 5, Ontario, Canada.

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Architectural drawings

Catalogue of the Drawings Collection of the Royal Institute of British Architects. A.
44pp. 28 plates. Gregg International. £12 10s.

This is the start of a publication of great importance for the study of architectural history. The drawings collection of the R.I.B.A. is an extremely rich one, especially in the work of British architects, but has been until quite recently very little known—largely, as Mr. James Palmes explains in his introduction, because until the late 1940s, no attempt at any sort of catalogue or even arrangement had been made. Mr. Palmes pays an impressive tribute to the work of the devoted few who have since then put things to rights. Now, as Lord Esher remarks, the Institute is "at last able to make the Collection available without embarrassment to architects, scholars and historians from all over the world". Many people will now also have experienced the freedom with which the drawings may be looked at and studied, and the generous help which is always forthcoming from Mr. John Harris and his assistants.

The published catalogue is planned to be completed in two parallel series: a main alphabetical series (under names of architects) in about twenty volumes, and another devoted to special collections, of which five are already in hand. (So far we are not told how the anonymous drawings will be listed.) This first volume shows clearly what will be the pattern of the whole, and that it will indeed be a catalogue raisonné. Each drawing is exhaustively described and very thoroughly documented, with extensive cross-reference to other drawings and to publications. Each architect or artist is given a short biography and bibliography in the Colvin tradition, though only in the cases of nineteenth and twentieth-century men is an attempt made at a survey, and that very briefly. Some of these give a good deal of information about interesting lesser men—for example, Maurice Bingham Adams and George Aitchison—which was hitherto not easy to find without laborious search.

There is one drawback in the method of indexing the drawings which might be easily remedied. Each set, such as the designs for a particular house or drawings within one sketch book, has within it a numerical ordering of its own; but the sets themselves are not numbered or otherwise distinguished except by titles such as "Edinburgh: No. 7 Queen Street" or "Sketch book (1749-50)". In the fairly small collection of Robert Adam drawings, for instance, there are nine such sets together with a few fugitives: hence nine separate sets of numerals. If each set could have in addition its own symbol (say a letter or roman numeral), reference would be a good deal easier, especially from the plates, the provenance of which one has now to chase through the general index and then by letting one's eye roam over a large page. So the subject of Figure 7 could be quickly identified as, say, "Adam, Robert, C.3".

The catalogue is illustrated by twenty-four plates, which have been interestingly selected, partly, one supposes, on artistic merit, partly for the interest of the building or design shown, partly as illustrations of a given architect's hand. They are thus themselves of immediate use to the student before he makes his journey to Portland Place. They are on the whole well reproduced, though not surprisingly the fairly delicate watercolours of Aitchison and C. R. Ashbee do not come out (in half tone) as well as the line and wash drawings of the Adams. Three very small drawings have been, for no clear reason except to fit the page, greatly enlarged in reproduction; and it is unfortunate that twice, where several plans of one building are illustrated, the reproductions, unlike the originals, are not to the same scale. A few small errors have crept into the text. It is not quite true that Heythrop was "destroyed" by fire (the shell of the house always survived); to limit Paley and Austin—even "mainly"—to "in and around Lancaster" is misleading; in the title of an article on the Dutch work of Henry Ashton the impossible word "bonwheev" appears—it must be *bouwheer*; and it is altogether improper to refer to the theatre at Ferento, drawn by Robert Adam, as an amphitheatre. Adam of course gets the word right on his drawing; and surely architectural historians ought to be free of this particular vulgarism!

"A" is probably not one of the richest letters in the collection. The small group from the Adams is useful, but of course the great mass of their material is at the Soane Museum. William Adam does not appear, and Archer only in two plans. Of later architects, the most notable shortages are of work by Rowand Anderson (one drawing only), W. J. Anderson (none), and, perhaps most surprisingly, Daniel Asher Alexander. H. J. Austin's Liverpool Cathedral competition designs are here (a pity that none is reproduced in the catalogue), but most of his work will appear under the name of his partner E. G. Paley. The most fascinating things in the book are Aitchison's designs for the fantastic Leighton House, and the extensive collection of Ashbee's work in Chelsea, much of which was not executed, while much that was has been destroyed. The most striking thing of all is a design for a Fraternity House for the University of London, which shows Ashbee as having completely mastered and assimilated the mature manner of H. P. Berlage as early as 1911: indeed this design apparently antedates by about three years Berlage's Holland House in the City of London, which has long been regarded as particularly significant in the development of vertically articulated façades in Europe. A revaluation of Ashbee is long overdue.

All in all, this is an auspicious start to an excellent and most welcome venture.

The pride of Ulm

MANFRED TRIPP:
Hans Multscher
Seine Ulmer Schaffenszeit: 1427-1467.
293pp. 258 plates. Weissenhorn: Konrad. DM 44.

This is an elaborately conceived publication, decidedly for the specialist, on the leading South German sculptor of the first half of the fifteenth century and the founder of a new monumental realism. Outside his native land Multscher is usually known by one piece of sculpture alone, his "Man of Sorrows", executed in 1429. This monumental carving, of striking realism and full of pent-up emotion, is a masterpiece which opened a new chapter in the development of sculpture north of the Alps. It has a comparable significance in Germany to that enjoyed in Italy by Donatello's "Saint George", done for the Church of Orsanmichele more than ten years earlier in 1417. Although each full-length figure, within the terms of its own style, has been executed with unerring mastery by artists who are near-contemporaries, it would be difficult to imagine two other such works farther from one another in spirit. It is not without significance, too, that those who find themselves *en rapport* with the Donatello may well often be hard put to it to appreciate the qualities of Multscher's realism; for some it is too stark; however in many of his figures, especially his Madonnas, a more appealing sweetness somewhat softens this realism.

Multscher's art owes a good deal to Flemish sources which it is thought he may have known at first hand. He was given privi[illegible] the City of Ulm, where he be[illegible] prominent citizen and a c[illegible] civic pride. He established a [illegible] workshop there, and Dr. Tripp [illegible] mates that he had a staff of [illegible] teen men. He was able to under[illegible] commissions for large high a[illegible] transport them over con[illegible] distances, and on arrival [illegible] complete and furbish them. [illegible] such major commission wa[illegible] supply of a high altar for [illegible] beyond Innsbruck on the main [illegible] to the North Italian plain. Wo[illegible] this project took from 1456 to [illegible] and documents give us much [illegible] esting information about it. A [illegible] feature of the present volume [illegible] documents relating to Multscher [illegible] been brought together in an [illegible] dix. But the corpus of plates [illegible] quality is good, is perhaps the [illegible] worthwhile aspect, over wh[illegible] expense appears to have been [illegible]

The Angels of the Passion [illegible] the Crown, decorating the [illegible] stone of the main arch, are [illegible] duced in their new state fo[illegible] the restoration of the Cathe[illegible] 1968. Originally below the[illegible] suspended a large Christ o[illegible] Cross. Tradition has it that the [illegible] adorning the Altar of the C[illegible] the Abbey Church at Wibling[illegible] the outskirts of Ulm is the [illegible] crucifix in question; howeve[illegible] this is by Multscher is co[illegible] doubtful. Dr. Tripp's su[illegible] that it is from Michel Erhart [illegible] has much to recommend it.

After careful analysis of po[illegible] ties, the author proposes so[illegible] esting reconstructions of [illegible] and dispersed commissio[illegible] alas, include some of Mul[illegible] most important works. Of [illegible] that envisaged for the Karg [illegible] altar perhaps carries the mo[illegible] viction. His proposal that th[illegible] troyed central figure was so[illegible] like the small boxwood statu[illegible] Frankfurt has as much to [illegible] mend it as Schadler's earlier [illegible] tion in favour of another [illegible] standing figure, probably in [illegible] of Maria Luctuns, whose [illegible] whereabouts is unknown. [illegible] Frankfurt one has been rega[illegible] coming from the Rhineland [illegible] than from Upper Swabia.

Although this thorough boo[illegible] centrates on the Ulm period, [illegible] deals in a general way with [illegible] scher's whole output.

Eastern Hellenists

ALEKSANDR BELENITSKY:
Central Asia
Translated by James Hogarth.
251pp. Barrie and Jenkins. £3.

This is one of the singular volumes produced in the "Ancient Civilizations" series: unusually intriguing by authorship and by the illustration of unfamiliar material, and eccentric in its unfashionable letterpress and arrangement. For once a publisher's claim that the pictures "open the door into a fascinating new world" means something: even a specialist, and one on occasion admitted to the Soviet Union, has not seen, for example, much of the Sasanian sculpture and wall-painting which is here presented, and prevented in colour of a quality rare in illustrations of Soviet antiquities. The divorce of plates and captions and the elusive reference numbers are irritations peculiar to this series, but it is churlish to gird when one item is a thirty-five inch folder of the frieze of knights at Pendzhikent.

Professor Belenitsky, of the Institute of Archaeology of the Soviet Academy of Sciences, speaks with unquestionable authority; but here he does so desultorily enough, as if he had composed the text during tedious Academy sessions. What is history and what inference from archaeology is not always clear; there is very little of rigour in the way of interpretative cultural history. By relegating problems ("accultural and socio-economic, art-historical and religious"), to a final dozen generalizing pages, they are depressingly disconnected from the material remains which prompt them, and the hint of controversy is removed from the main text.

The description of the finds in south Turkmenia (which so much amplify what was hitherto known from Pumpelly's excavations at Anau and in [illegible]) [illegible] ture of the Ferghana valley with the Yang-shao neolithic of China is raised but not pursued. That is an explosive topic.

Professor Belenitsky is most at home in the Kushan and Sasanian periods, and it is here that his writing is most suggestive. In his view, as in Schlumberger's, the secret of the genesis of the Gandhāran tradition of north-west India lies in the existence of an east Iranian (i.e., Central Asian) school of Hellenistic descent which stood to Gandhāra as the art of Dura Europos stood to the Hellenism of the Levant. This amounts to a claim for a better defined and more inventive component of Hellenism in the Parthian tradition, centred on Nisa, than has usually been claimed, and reduces the pioneering role of Gandhāran itself. It also makes better logic of the late Gandhāran "stucco" phase". Regrettably, in view of the artistic importance of Kushan culture in its northern province, no material is illustrated from the key sites of Surkh-Kotal and Khalchayan. But the greatest work of sculpture from this sphere is figured: the Ayrtam frieze, which alone suffices to establish the authentic Hellenistic character claimed for the Kushan tradition.

The period intervening between the Kushans and the Arab conquest is represented by sites where great discoveries have been made by Soviet archaeologists in recent years: the sculpture and painting found at Ak-beshim, Adzhina-tepe and especially Varakhsha and Pendzhikent expand our knowledge of provincial Iranism as never before, redressing the balance with what was previously known from more eastern regions along the Tarim routes. It is interesting to note the purity of the Hellenistic-Gandhāran tradition in sculpture at Pendzhikent and Adzhina-tepe even as late as the seventh and eighth centuries. This late survival of the antique style in Sogdia explains the character of the "Hellenism" found in the art of [illegible]

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[illegible]actory failure

[illegible]O SPREAFICO:
[illegible]ria, una città [illegible]ani alle Officine "Reg[illegible]"
[illegible]logna: Il Mulino. L.5,000.

[illegible] history" is virtually non[illegible] Italy. There is nothing to [illegible] works like those of C. H. [illegible] D. C. Coleman on Uni[illegible] Courtaulds. For this rea[illegible] Dr. Spreafico's history of [illegible] Emilia mechanical engi[illegible] factory OMI is to be wel[illegible] He has ably exploited the [illegible] ives, opened to him by the [illegible] owners, to write a detailed [illegible] of the industry's fortunes. [illegible] Officine Meccaniche Reg[illegible] were founded in the years of [illegible] prosperity to supply car[illegible] and locomotives to the [illegible] railways; during the First [illegible] War the factory rapidly ex[illegible] its production lines to artil[illegible] aeroplanes. It suffered, [illegible] similar firms after the war, [illegible] difficulties of reconversion: [illegible] Ilva and Ansaldo col[illegible] OMI just survived through [illegible] manipulations of its [illegible] holder, the Banca Com[illegible] Italiana. The crisis lasted [illegible] by which time OMI had [illegible] subsidiary plants at [illegible] and Monza to Reggio, so [illegible] to diversify its produc[illegible] its dependence on the [illegible] of the heavily indebted [illegible] turning increasingly to [illegible] cultural machinery, [illegible] equipment, reapers, &c.

[illegible] early 1930s, during the [illegible] OMI was again ser[illegible] danger and only survived [illegible] state support after IRI had [illegible] the Banca Commerciale. [illegible] to the large engineer[illegible] group, OMI enjoyed a [illegible] of prosperity in response [illegible] autarkic policy by turning [illegible] production of arms, muni[illegible] aeroplanes. Dr. Spreafico [illegible] interesting pages on the [illegible] of the air ministry, clearly [illegible] the interests of a small [illegible] established industries, to [illegible] of this new firm to [illegible] a closed market—despite [illegible] government demand for [illegible]—and on the con[illegible] effects of government con[illegible] materials. The fascist [illegible] 1943 saw OMI once more over-extended: the labour force had risen from 1,500 in 1934 to 13,400 in late 1942, while its finances were imperilled by the air ministry's delay in paying OMI its enormous credits. The postwar years witnessed the slow and painful agony of OMI's death (which finally occurred in 1951), as it failed to regain solvency because of war destruction of plant, unpaid debts, over-specialization of arms production, shortages of raw materials, and an excessive labour force upheld by trade unions and government legislation.

Dr. Spreafico is successful in this account of the history of the firm's production and finances. He is less successful in his analysis of the reasons why the company ultimately failed to take off. His account of the mechanical engineering industry in Italy and of official policy towards it is useful, but adds nothing to accepted interpretations. The industry always remained too dependent on government orders, whether for railway stock or armaments. There were few firms (apart from those taken over by the state) which obtained sufficiently large dimensions to achieve an adequate degree of flexibility and autonomy for successful survival. These firms tended to be located in areas marked by a general process of industrialization (such as the most spectacular example—Fiat in Piedmont).

OMI, in contrast, was an isolated industry in an overwhelmingly agricultural area without significant subsidiary or allied industries; it was too small to transform, or even really to influence, the mentality or prevalent attitudes of the region. Its labour force came from and returned to the countryside, following the rise and fall of OMI's activities. In this isolated situation, Dr. Spreafico's indictment of the "extremist" attitudes of the factory's workers, in the pre-fascist as in the post-1945 years, rings false. That the workers should have been "extremist", compared to the very moderate cooperativist tendencies of a large proportion of the peasants, is hardly surprising, given the conditions of factory life (in the early period, as much as during fascism). But this extremism is not adequate as an explanation of OMI's failure. Dr. Spreafico's sub-title is, in fact, misleading: unlike Fiat in Turin, the history of OMI is not the history of Reggio Emilia.

The ANTIGONISH REVIEW
A quarterly, edited by Brocard Sewell for The Dep[illegible] of English, The University, Antigonish, Nova Scotia; C[illegible]
VOLUME 1, Number [illegible] April 1970, contains:
"A Classical Metrical Pattern in Rolle" by John Glucker
"More Light on [illegible] the Seventh" by Donald Weeks
"The Beardsley Foreground" by Brian Reade
"Impressions of Nor[illegible] Korea" by Marianne Sinclair
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[illegible] the waterfront

[illegible]:
[illegible]ers' Tragedy
[illegible]chinson. 35s.

[illegible] of any trade can be made [illegible] to the outsider, and few [illegible] be so full of tricks as [illegible] Colonel Oram, who first [illegible] as a Fourth Class Clerk [illegible] of London Authority in [illegible] them all and lays bare [illegible] in a fascinating way. [illegible] the highly developed [illegible] the buck among port [illegible] employees, the contest of [illegible] customers, the stratagems [illegible] to get supplementary [illegible] arrange overtime, and [illegible] of port officers to [illegible] the main a personal [illegible] one angle. It gives a [illegible] picture of the Dickensian [illegible] at the authority's offices [illegible] knew them. The ups and [illegible] the port until 1956, when [illegible] from his position as super[illegible] of the Surrey Commercial [illegible] became a port consultant. [illegible] in terms of what hap[illegible] people, not in statistics. [illegible] contemptuous [illegible] dockworkers' [illegible] of port officers who are [illegible] responsibility. He [illegible] for some of [illegible] men who come [illegible] are the fore[illegible] and on [illegible] the respect of an army officer for the shrewd and experienced men of non-commissioned rank.

The "tragedy" of the title is allowed to emerge from the often very detailed picture of the way the docks work and the way in which methods are now changing. The men who had suffered from the casual nature of their occupation for generations were eventually granted decasualization in 1967, but at about the same time came the realization that many of their jobs were about to disappear through new methods. And the docker himself is partly responsible, in the author's view, for the speed with which the changes are taking place:

> Many thought that no time should be lost in rearranging dock work so as to lead to the long-term elimination of the docker. They were taught so to think by the docker himself. No one has done more to encourage the container, the bulk cargo and the roll on, roll off ferry, and even the growing tonnage of air freight, than the docker. His record since 1946 has been a tragedy to those whose business has made them dependent on his efforts. . . . Unrest in the ports has been world-wide.

Colonel Oram envisages that every year will see a smaller demand for dock labour, until within a decade a few thousand skilled specialists in cargo handling will be found sufficient to move the world's tonnage through those ports which are necessary for the purpose. This book enables the reader to grasp how and why this is happening.

Schoolboy attitudes

RONALD KING:
Values and Involvement in a Grammar School
194pp. Routledge and Kegan Paul. £2.

Nearly a third of the boys questioned by Dr. King from a "fairly typical" London grammar school felt that keeping wrong change was fair enough, copying homework was better than not doing it at all, and denied that one should "never cheat, even at cards". The second and third of these responses may reflect more upon the rather rigid regime of the particular school surveyed than on the mores of the young of today, but the attitude of these boys to everyday honesty is more generally significant and disturbing—39.4 per cent of them felt, "It's the conductor's fault if you leave the bus without paying". As their teachers ranked "to practise honesty and truthfulness" as first of forty values ranging from "lack of prejudice" to "have some interest in politics" perhaps the next analyst of the grammar school ethos ought to look not at the values but at the system of communications.

There is, however, a danger as well as a fascination in scooping up gobbets from surveys. Posed to provoke, it is the odd-balls, even in a plain-dealing book like this in which sex is not mentioned, who make the copy rather than the mundane general agreement with statements like "Lost property should be returned to its owner". Moreover the validity of the response is often doubtful because of the phrasing of the question. It does not take a philosopher to see that "Stealing from Woolworths is not as bad as stealing from a small shop" has a logical affinity to "When did you stop beating your wife?".

Dr. King is cautious about how high in the realms of educational sociology his book should be ranked. He says that any importance his conclusions or the results they were based on may have "will depend on how much they have added to the little of what is known about schools as organizations". On the dearth of honest facts about the habits, culture and attitudes of schoolchildren he is of course right, and any attempt to offer evidence in the place of conjecture is welcome. Unlike Dr. Royston Lambert's team of investigators for the Public Schools Commission, Dr. King did not come in from the outside to study his material. The school whose pupils, teachers and parents he describes was the one at which he had been a pupil himself, and at the time he undertook his survey he was already a member of the teaching staff. There are obvious advantages and disadvantages in the researcher being a member of the group he is trying to explore, but on the whole Dr. King's closeness to his subject probably saved him from asking the kind of unlikely questions for which the enterprising could produce unlikely answers.

The value of his researches clearly rests on the interest and relevance of the questions he asks, and here, —after reading those given to the teachers, to pupils in various streams of the second, fifth and sixth forms by way of a questionnaire presented as from some outside agency, and to these pupils' parents, just over half of whom replied—one has some doubts. We discover that some 60 per cent of these grammar school lads read only one to three books a month, but it would be more revealing if we were given a breakdown of what those books were. Isn't it obvious that older pupils will have a more precise idea than younger ones of their future occupations, and would it not have been useful to probe deeper into the careers guidance offered?

Taken as a whole, the book is another uncomfortable confirmation of the unassailable educational advantage of the middle-class child from a literate home whose parents have educational know-how. Whatever school he is in, even if he surmounted the hurdle of selection under the system which is now passing, the working-class child runs with a handicap.

One aspect of this particular school turns out to be interesting. A particularly pressurized form of streaming was practised called "expressing", by which the brainier boys moved faster towards G.C.E. O level. Only 13.6 per cent of boys' grammar schools used this system, according to the Crowther Report in 1959, although it is widely employed in public schools. The "expressed" boys who were the first generation in their families to receive a grammar school education had the impetus of success within the organization and found it easier to identify with the school than the first generation non-whizz-kids. Such a finding is not surprising, but that the internal organization of the school can in some respects outweigh a child's home background is worth the many rather platitudinous questions which had to be asked to discover it.

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Delayed dialogues

Descartes: Philosophical Letters
Translated and edited by Anthony Kenny.
270pp. Clarendon Press: Oxford University Press. £2 15s.

FREDERICK BROADIE:
An Approach to Descartes' "Meditations"
230pp. Athlone Press. £3.

Descartes's self-imposed exile was prompted partly by his prudent desire to avoid possible harassment from the French authorities, partly to escape the increasing demands made on his time and patience by importunate admirers. We know from contemporary accounts that he was well able to hold his own in oral debate, as, for example, with Chandoux, but once he had left France for Holland he had to rely on correspondence to defend and explain himself. It is a moot point whether the cut and thrust of actual dialogue would have caused him to revise any of his views or expressions, but it does look as though agreement could have been more easily reached and misunderstandings avoided had he not been obliged for most of his working life to endure the delays and limitations of postal communication.

At all events, his main published works are at best incomplete and at worst incomprehensible without his letters, and it seems extraordinary that so few have previously appeared in English. Dr. Kenny has selected nearly one hundred (out of a total 700 or so), in full or in extracts, as well as providing some continuity and context in brief linking notes, referring to letters omitted, Descartes's work in progress and so on. Letters (or extracts) have been chosen for their strictly philosophical interest, so that much scientific and mathematical matter is dispensed with, but also, more regrettably, some letters of historical and biographical interest. It is a pity, for example, that the correspondence with Newcastle about animals is not given in full, and even more of a pity that several of the letters to Elizabeth have been cut or omitted. The more generous selection available in the Pléiade edition of Descartes gives a more rounded picture of the man which tells us that much more of the philosopher. However, this excellent translation and the helpful notes give a true picture of Descartes's development as revealed in his letters, and the specialist will in any case always be obliged to consult the complete correspondence in the original.

It is the very clarity of Descartes's style that so often proves a stumbling block to students. The works can be read so easily that the illusion of instant comprehension can do more harm than conscious failure to grasp the argument. Very many of Descartes's letters, and his answers to the various objections raised against the *Méditations*, show how often he was totally misunderstood by contemporaries. Dr. Broadie feels that one way to reach Descartes's real meaning in the *Méditations* is to rethink and restate the arguments in a more taxing form than the original, and to that end offers "not so much a text book, or a commentary, as an attempt to reconstruct his 'Treatise' afresh". The success of his enterprise is qualified; he certainly makes Descartes much harder to understand and in some cases (as with the theories of causality and time) such texts as those included at the end of the *Second Responses* are clearer than their restatement here. On the one hand Dr. Broadie's discussion of the different levels of will is subtle and illuminating, but on the other a sentence like this is perplexing: "to suppose anything intelligent, or even intelligibly relevant, has been said about him by describing him as a Dualist is to have read him (if one has read him) with closed eyes upon the page". If Dr. Broadie is right it would seem that many of the most distinguished thinkers of the past three centuries have had their eyes so closed.

In defence of inwardness

H. D. LEWIS:
The Elusive Mind
347pp. Allen and Unwin. £3 5s.

The larger part of Professor Lewis's new book is devoted to a critical survey of recent work by British and American philosophers on the problem of mind and body. Starting from Gilbert Ryle's *Concept of Mind*—which he regards as proffering a singularly implausible form of behaviourism, based on patent neglect of what is here called "the inwardness of mental activity"—Professor Lewis goes systematically through the contributions of a number of well-known writers, including Hampshire, Strawson, Malcolm and Shoemaker. His verdict on all except the last is distinctly unfavourable. Malcolm seems to him obviously wrong in what he says about dreams: dreaming plainly involves "consciousness or experience of *some* sort", in spite of the fact that "when we use the word 'sleep' what we have in mind is the diminution or the total suspension of the state of consciousness we are in when awake". Hampshire gets little credit for the emphasis he lays on self-activity, since he describes the "active subject" as "a body among bodies". As Professor Lewis puts it elsewhere, "my body is not strictly myself, or some part of me": I *have* a body but *am* a mind. Strawson's problem about what it is to which states of consciousness and physical characteristics are alike ascribed is dismissed as based on a false premise; the truth is that the "I" which thinks or feels pain is different from the "I" which is tall or red-faced.

Only Shoemaker comes near to a correct account of the matter when he says that there can be no criteria for self-identity; he approaches, if he does not quite reach, the true view that we are aware of ourselves directly, as individual, conscious beings. Neglect of this obvious fact, as he takes it to be, is the persisting defect in most of the writers whose work he notices, according to Professor Lewis. That they should not have wanted to recognize the fact he connects with the materialist tendencies of our time. We imagine all too easily that nothing can exist which lacks the characteristics of a physical object, and in this way legislate away the evident existence of minds. Professor Lewis sees himself, like Berkeley, as one who has to recall men to common sense on this important issue.

At the present stage of debate in philosophy of mind, a well-informed and competently argued restatement of the case for mind/body dualism can only be welcomed. Professor Lewis knows the literature of the subject well and deals with his opponents carefully and shrewdly, if not very sympathetically (he complains that Ryle and others misrepresent dualism, but himself seldom gives the impression of having entered into the views he criticizes). Whether his own positive theses will stand up to critical scrutiny is perhaps more dubious. He maintains that I have what might be called an original consciousness of myself and through that know who I am quite apart from what I am: my character and experiences might be entirely different from what they are and I could still "inwardly know myself to be the person I am". I do not know myself in this way as one person (or self) against others: in morals and law "mine" means mine as against yours, but not here, where we have to do with a matter of fact, not a claim. The truth is that I just am aware of myself as entering into all my activities, and can say no more about the matter than that: hence the book's title. It looks as if the author here is calling attention to what Kant called the unity of apperception, which is of course a bare form rather than a fact or existent; Professor Lewis denies that this is all he has in mind, but does not make clear what else is involved. In any case the identity here invoked seems strangely thin and uninteresting: it is certainly not the identity for which so many are supposed to be searching today.

Nor are Professor Lewis['s views] about the connexion of m[ind and] body fully worked out. A[...] what he wants to say is tha[t ...] are connected in this life bu[t ...] gently: a mind might exist [...] ation in other circumstan[ces ...] the problem of what a disem[bodied] mind would be like—how, [for ex]ample, it could be said to ha[ve per]ceptions of any sort—is not s[...] faced. On causal relations b[etween] mind and body Professor L[ewis is] content to fall back on [...] no causal tie is really [...] ible, so the situation [is] no different from anywhe[re ...] That there might be di[fficulties] of principle in yoking toget[her] beings of entirely different [...] two diverse substances, in [...] nical sense—seems to be [...] all too easily in this chee[rful but] unconvincing account.

The last four chapters [...] the main theme's relevance [...] types of philosophy, includ[ing exis]tentialism, idealism and m[...] The treatment here is less [...] tory because more scrappy, [...] points are made which co[...] est theologians as well as [...] phers. It is perhaps a pity [...] chapter on idealism concen[trates so] much on a forgotten co[ntroversy] between Bosanquet, Pringle-[Pattison] and Stout. A solid disc[ussion of] Bradley's account of the s[elf ...] particular attention to his [...] that "self" and "not-sel[f" are] terms whose meaning we [...] gether, would have been m[ore] apposite.

Taken as a whole, *Th[e Elusive] Mind* has substantial m[erits ...] the work of a man who s[...] and has few doubts about [...] tral doctrines. It deserves [to be] widely read, and almost [...] will be.

The normative role of reason

ROY EDGLEY:
Reason in Theory and Practice
180pp. Hutchinson. 30s. (Paperback, 13s.)

Can there be such a thing as practical reasoning? Reasoning, it appears, is inference, and the aim of inference is to proceed from truth to truth: but if reasoning is to be practical, it must lead to action, and actions are neither true nor false. Hume and others have been led by this argument to scepticism about the existence of practical reason; Mr. Edgley by contrast is led by reflection on it to question traditional assumptions about theoretical reasoning. He argues that reason is a faculty which is not essentially and directly concerned with the discovery of truth, but has rather the normative role of directing and guiding other human faculties. The central concept in the family of concepts of reasoning is not that of inference, but that of something's being a reason for or against doing something (where doing includes believing and feeling as well as acting). It is the faculty of belief that is essentially connected with truth, and reason is linked to truth only through its normative relation to belief.

Mr. Edgley's thesis is important and original, though it has, as he insists, traditional roots. It is impressively argued for in five clear and lively, if repetitive, chapters. In the first of these he sets out the target of his criticism: Hume's theoretical conception of reason and its contemporary counterpart the linguistic conception of reason, both of which assume that the range of items which fall within the scope of reason is identical with the range of items that can be inferred. In the second chapter Mr. Edgley attacks an opposite error, the practical conception of reason according to which rules of inference are principles of conduct licensing certain mental operations: this is mistaken, he argues, because inferring and thinking that something is the case are not actions or activities.

The third and central chapter is concerned with the appraisal of belief, claiming that truths of reason, including analytic and logical truths, have implications that are psychologically [illegible] and substantive. Thus, if it is a logical truth that *p* implies *q*, there follows the normative conclusion that from the fact that [illegible] [illegible] counter to common philosophical assumptions, in particular about relations between fact and value.

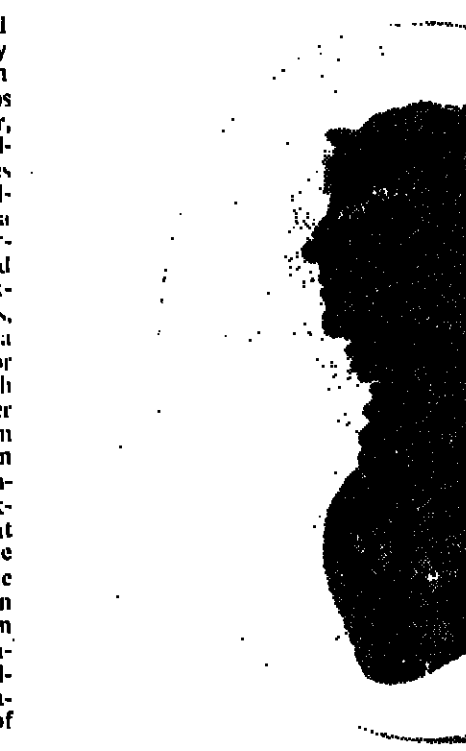
Chapter Four sets out an account of practical reason, for which the way has been prepared by the loosening between the concepts of reason and inference: Mr. Edgley concedes to Hume that actions and emotions cannot be inferred, but denies that this entails that they cannot conform or be contrary to reason. The fifth chapter draws together the insights of the earlier chapters into an outline of the general nature of reason, and illustrates the consequences of the general approach for a specific problem in the logic of imperatives. This final chapter leaves an untidy impression, and one feels that its first part could with profit have been expanded, while the other chapters would have benefited from being rewritten in an abbreviated form so that the overall line of argument might have stood out more clearly.

The central purpose of the book is to establish the compatibility of rational appraisal with the moral, prudential, and utilitarian points of view involved in the appraisal of conduct. On the way Mr. Edgley illuminates many other important topics such as the nature of Laws of Thought and the dogma of the autonomy of values. He devotes a considerable part of his book to a criticism of the writings of Professor R. M. Hare, which he undertakes in a far more constructive and fruitful manner than most other practitioners of that popular activity. Altogether, Mr. Edgley has put philosophers in his debt by a thoughtful book on [an important problem].

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The newly identified silhouette, which will be on show in the Arts Council's Wordsworth exhibition at Abbot Hall Art Gallery, Kendal from April 4

DOROTHY WORDSWORTH —A PROFILE

BY ROBERT WOOF

[...] January a small pen and [...] silhouette of Dorothy [Word]sworth became known [...] it is, a rare, perhaps [...] portrait of the poet's sister, [...] when she was in her mid- [...] It is one of three silhouettes [...] from a larger family col[lection] now owned by Mrs. Ida [...] Whitley Bay, Northumber[land ...] Quin, her daughter and [desc]endant of the Kendal Cook[sons,] friends of the Wordsworths. [...] the silhouettes along with a [...] colour as possible exhibits for [...] castle University Wordsworth [...] this spring. The water[colour ...] of an unnamed tower in [the Isle] of Man, with, inscribed on [...] Wordsworth's sonnet com[posed ...] after visiting Thomas Cook[son, who] was then living there at [...] and after seeing the [ruins] of Rushen Abbey. The ["Broken in fortune, but in [...]", is not written out in [Words]worth's hand, but his signa[ture ...] it. Two of the sil[houettes] are of Thomas and Eliza[beth Co]okson. The third was of [Dorothy] Wordsworth.

[On the] back of this third sil[houette is] written in a hand so far un[...]: "Miss Wordsworth [...] W." The frame and glass [...] so that the oval card [...] and there are some [...] on the drawing. Neverthe[less the] lady shows a lady wearing [a bonnet wi]th a small brim and com[pletely en]closing her hair except for [...] over the forehead; her [...] a high collar, the curled [...] small pleats just dis[...] buttons or possibly frills [...] neck; the bodice and [...] marked. Mr. Jona[than ...] of the Victoria and [Albert Mu]seum kindly tells me that [...] the silhouette, on the [...] of dress, as *c.* 1806. The [...] and, unlike William's, [...] The "wild eyes" of [...] they are not there, nor the ["...] Egyptian brown" that de [Quincey la]ter recollected. It is a [...] suggestion of an appear[ance ...] finally as enigmatic as [...] comment of 1797: "If [...] to see a pretty [...] would think her ordi[nary; if] you expected to find an [...] woman, you would think [...]!" As one might expect, [de]scriptions of Dorothy are [...] and they seem quickly to [...] physical appearance in [...] to catch the ardent and [...] temperament. Still, it is a moment in another dimension when we see a likeness of a younger Dorothy, for there is nothing else until the painting of 1833, the work of the local artist, Samuel Crosthwaite. And Dorothy was then sixty-two.

On reflection it is not altogether unexpected that it should be the Cooksons who had a silhouette of Dorothy Wordsworth. The connexion of the Wordsworths with the Kendal Cooksons—as distinct from the Penrith Cooksons, Wordsworth's mother's family—sprang from Sara Hutchinson who lived from the age of eight with James Patrick and his wife in Kendal. Patrick died when Sara was twelve, but she gathered "the most important part of her education from the stores of that good man's mind" (Mary Wordsworth), and her later recollections of him contributed to Wordsworth's ideas for the character of the intellectual Pedlar of the *Excursion*. The Patricks, like the Cooksons, were members of that vital Unitarian group who met at the Market Place Chapel. Thomas Cookson, along with John Gough, the mathematician, botanist, and blind philosopher, became a trustee of the chapel, and tradition has it that Wordsworth occasionally worshipped there when he visited Thomas and Elizabeth Cookson. Elizabeth had been a friend of Sara Hutchinson since school-days and that friendship widened to include Thomas Cookson and Elizabeth and Thomas's children, and William and Dorothy and Mary Wordsworth and the Wordsworth children. Thomas, manufacturing "waistcoating and fancy goods" as well as woollens, was "broken in fortune" by 1831 when his business was sold, but he must have been approaching this from 1828 when he seems to have stopped making contributions towards the Market Place Chapel.

At some point after his short retirement and death in the Isle of Man, Elizabeth came to live with her daughters at How Foot, Grasmere (then a small house just up the road from Dove Cottage). She and two of her daughters, Elizabeth and Sara, are buried in the crowded Wordsworth corner of Grasmere churchyard. This Elizabeth, so often an invalid, made long visits to Rydal Mount and was the friend who helped Dora Wordsworth transcribe the last version of the *Prelude*, MS E, in 1839; she lived until 1891 and bequeathed the portraits of her parents, Dorothy Wordsworth (and others, now lost) to her niece, another Elizabeth, the daughter of Richard Cookson, fifth child of Thomas and Elizabeth. On the death of this Miss Cookson (1842-1929), the silhouettes came to her sister, Frances, the wife of Malcolm Quin who organized the Positivist chapel in the centre of Newcastle upon Tyne. Others of the eleven children of Thomas and Elizabeth also had relationships with the Wordsworths: Hannah nursed Dora in her last illness: Strickland, the eldest son, was helped to a London career by Wordsworth and was to act as his executor; Henry Wilkinson, said to be Wordsworth's godson, always a welcome visitor to Rydal Mount, became Master of Peterhouse, and five times Vice-Chancellor of Cambridge; it is inscriptions in his hand which identify the pair of silhouettes as being of his parents, Thomas and Elizabeth Cookson, and he dates them "about 1815".

Perhaps a surprising aspect of this discovery is that more likenesses of Dorothy Wordsworth have not survived. We know from Dorothy's letter of February 17, 1807, to Catherine Clarkson that she herself was delighted to have profiles of her friends and surely this feeling was reciprocated:

> I have a request to make, that you will send us your profiles. Even if we should meet before our return to Grasmere it would be infinitely more delightful to have the first effect of them when we are absent from you.

Racine on tape

BRYANT C. FREEMAN (Editor):
Concordance du Théâtre et des Poésies de Jean Racine
1481pp. Cornell University Press (I.B.E.G.). £9 10s.

Concordances on the English model are almost non-existent for French literature. Until these volumes appeared, there were at best bare word-lists with line references for most of Racine's plays in the *Index du vocabulaire du théâtre classique* directed by Pierre Guiraud. These are useful, but they are certainly superseded by this production. The previous lists were manually compiled; Mr. Freeman and his programmer Mr. Alan Batson have had the advantage of the speed and accuracy of a modern computer, the description of whose workings fills the lay reader with the usual awe—all of Racine on a magnetic spool half an inch wide, 100,000 *fiches* done in two hours!

Sample checks suggest that the computer and its masters have produced a thoroughly reliable reference work. The concordance is based on a corrected version of the second edition of Mesnard's Racine, basically the 1697 text, but all the variants are given. It includes all the plays and all the other French verse which can be attributed to Racine with some certainty. We are given full references (the complete line) for all except the most common tool-words, for which we must be content with line-numbers. In addition the appendixes give a complete frequency list of words used in Racine's verse and a useful analysis of the plays in[di]cating the number of lines spoken by each character and the scenes in which he appears.

There can be few, if any, reservations about the way the job has been done. It seems gluttonous to ask for more. The one point on which Pierre Guiraud's word-lists have the advantage over this concordance is that they give lists of rhymes. Some sort of index of the vocabulary of Racine's prose would be of great interest to the student of seventeenth-century French style. So would concordances of Racine's contemporaries; we can hardly hope for Thomas Corneille, Quinault or Pradon (who might provide the most interesting poles of comparison), but the authors have already embarked on similar concordances for Pierre Corneille and Molière.

These volumes are clearly a must for university libraries; they will be invaluable to all those attempting a serious study of Racine's use of words and the language of literature in seventeenth-century France. One does not expect them to provide any new conclusions of any great interest but to the ingenious reader they should prove suggestive. One discovers, for instance, that of the 1,109 words used only once, 475 occur in the tragedies and the remaining 634 in *Les Plaideurs* and the poems, and that the hemistich "pour la dernière fois" appears in all but one of Racine's non-religious tragedies, not at all in the religious tragedies and twenty-three times in all. Used imaginatively, this concordance could open up all sorts of curious paths into the mind and language of Racine [illegible].

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Computer concordances

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319pp. £4 10s.
A Complete Concordance to the Rolandslied (Heidelberg Manuscript)
With word indexes to the fragmentary manuscripts by Clifton Hall.
750pp. £6.
Leeds: W. S. Maney.

The Literary and Linguistic Computing Centre at Cambridge, of which Dr. R. A. Wisbey is Director, stands in the forefront of the ever-growing number of projects employing the electronic computer for research in the humanities. Readers of the *TLS* may have first become acquainted with Dr. Wisbey's work through his article of March 30, 1962, and the present volumes—together with a complete concordance to the eleventh-century *Wiener Genesis* (Berlin: E. Schmidt Verlag, 1967)—are the first fruits of a scheme to publish concordances or word-indexes for all important Middle High German Texts between the mid-eleventh and late twelfth centuries.

The books reflect Dr. Wisbey's pragmatic and judicious approach to his task. From the outset it was realized that in the long term a far greater service could be rendered to scholarship by the manufacture of alphabetical concordances based on acknowledged standard editions, warts and all, than by association with the more sensational attempts to use the computer for linguistic analysis and stylo-statistical "proofs" of authorship and dating, which often require extensive pre-editing of a text and ultimately depend on the particular approach of the scholar and the circumstances of the work in question. Lexicographical aids such as those produced at Cambridge, hitherto almost entirely absent from the field of German literature, are at the same time an obvious and indispensable first step in the pursuit of such problems.

A similar realism led Dr. Wisbey to reject the use of the more obvious punched cards in favour of punched paper tape: while the former can, if required, be sorted and consulted manually, punched tape was cheaper, lent itself to much greater speed in processing, was the normal medium of the EDSAC 2 machine available in Cambridge at the beginning of the project, and above all is much more easily stored in the archive at the Computing Centre. The growing library at the Centre includes punched tapes of literary works and their concordances for which there are no immediate plans for publication. However, all this material is readily accessible to scholars seeking mechanical assistance with what have traditionally been the more tedious and time-consuming aspects of literary study, such as the collection of particular lexical and stylistic features repeated throughout a lengthy work.

The development of Dr. Wisbey's techniques is clearly discernible within the works so far published. The concordance to the *Wiener Genesis* has one column (maximum forty-eight entries) per page and a reverse index of the head-words. Each of the three present volumes in the "Compendia" series has two columns with, in the concordances, a possible maximum of 128 lines of verse per page. To the concordance and reverse index the *Alexander* volume adds, for the two versions of the text, a frequency count for each word, an index of rhymes, and a ranking list of frequencies, omitting the large number of single occurrences which are instantly recognizable from the concordance section. The *Rolandslied* concordance includes all these features and a finding list of verb forms, while Professor Hall's section of the book supplies word-indexes and reverse indexes to the relevant fragmentary manuscripts. The *Speculum Ecclesiae*, a twelfth-century collection of sermons and the sole prose work among the publications to date, is represented only by a word-index and reverse index.

The decision to publish only word-indexes, rather than complete concordances, to prose works is based on purely economic considerations. While the Early Middle High German poetic works are singularly suitable for the concordance form—being characterized by a monumental, paratactic style which results in the identification of a single line of verse with a complete clause—there is no technical objection to the concordance form for prose works also; and indeed very satisfactory results can be obtained by quoting each word as the centre of a seven-word or, better, a nine-word context—sentence boundaries and, perhaps, commas being treated as inviolable.

The dimensions of a complete concordance can also be greatly reduced by omitting full-line quotations for, say, the ten commonest words in a text. Here, however, one is already treading on dangerous ground; for, though few tears would be shed at the inclusion of numerical references only for forms of the definite article, the omission of a full context for the common conjunctions *so*, *do* and *daz* would prevent the illustration of the anaphoric usage which is so characteristic of the style of Early Middle High German poetry.

The obvious value to literary scholarship of these volumes has forced the detractors of work of this nature to quieten their irrational fears of a decade ago that somehow the machine was taking over the functions of the critic. Academic critics now prefer to complain that the computer cannot provide an instant solution to their own pet problems. It is true that the chaotic orthography of the German works of this period poses peculiar difficulties: thus, within a single text, compound forms may be indiscriminately written as one or two words, certain pronouns and the negative particle may elide with the preceding or following words, and groups of letters are found to alternate capriciously according to dialectal or scribal usage. Dr. Wisbey answers his critics convincingly by referring, in the introduction to his *Rolandslied* concordance, to an extreme case: although all the parts of the verb *iniugen* appear under forty-one head-words, all but four are grouped on nine pages of the concordance, and adroit use of the reverse index will detect every occurrence.

It is clear that the deficiencies of a strictly alphabetical concordance, largely remedied by the reverse indexes and finding lists, are relatively minor compared with the problems raised by the proposed (but non-existent) alternative: a grammatically parsed index. The very number of variable forms must result not only in a labour and delay far greater than that anticipated by its adherents but also in a classification relying entirely on the judgment of each parser, and the consequent impossibility of establishing a uniform series of reference works—such as that for which these three volumes form the nucleus. The hopeless diversity of "concordances" which would result is immediately obvious if one considers that not one of Dr. Wisbey's critics has yet stated whether the proposed parsing should adhere to the categories of traditional grammar or follow the dictates of modern structural linguistics. Any thorough "parsing" must usually amount to the complete re-editing of medieval texts, punctuated as they are by modern editors alone; unequivocal judgments are frequently required for ambiguities, while an error by the parser in a borderline case (important, perhaps, precisely because of its ambiguity) will consign it to oblivion.

Even more deplorable than their lack of judgment in these matters, and their obvious failure to undertake the labour of producing a substitute for Dr. Wisbey's work, is the arrogant assumption by some critics that all future users of a concordance will require from it the identical services demanded by them at the time of their hypothetical pre-editing. One singularly blinkered reviewer of the *Wiener Genesis* concordance (*Journal of English and Germanic Philology* 67, 1968, pages 675-676) defines a concordance as "an instrument for checking the occurrence of grammatical forms in a given text", arranged so that "everything can be found with a minimum of effort". In fact, the grammarian is competing for Dr. Wisbey's services with the textual critic of both the *Genesis* and other works of the period, the palaeographer, the lexicographer, the dialectologist and the orthographist—besides the whole range of literary scholars. Most will prefer to make the effort to use Dr. Wisbey's reverse indexes and finding lists to trace the occasional aberrant word, safe in the knowledge that the concordances are based on material derived from known editions at the objective level of graphical forms with the minimum intervention by the second editor.

No concordance, any more than the computer which compiled it, can provide universal answers. Dr. Wisbey's books are designed for the specialist who is humble enough to use the concordance intelligently and at the same time increase his familiarity with the text. Only then does the full versatility of these "computer-generated *aids* to literary and linguistic research" become apparent.

Giles Barber's *French Letterpress Printing*, "Occasional Publication" No. 5 of the Oxford Bibliographical Society (39pp. Bodleian Library, Oxford. 15s.), is a checklist of nearly 200 items published from 1567 to 1900 which describe in French the process of letterpress printing. For most of the items the brief bibliographical description is followed by Mr. Barber's comments in English, some of which contain valuable information about authors, contents, or publishing history. The four-page preface describes the sources from which the check list has been compiled and traces briefly the conditions which led to the appearance of these works. The chronological list is well indexed, and its reasonable price has been achieved by using electric typewriter composition in place of the letterpress methods which are the subject of the check list.

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In the Ice Attic

VALERIAN LADA-MOCARSKI:
Bibliography of Books on Alaska published before 1868
Introduction by Archibald Hanna, Jr.
567pp. Yale University Press. £15 15s.

No bibliographer will quarrel with the Yale University Press's way of celebrating the centenary of the acquisition of "Uncle Sam's Ice Attic", alias the United States purchase from Russia of Alaska in 1867 for a modest $7,200,000. They and their printers (the Stinehour Press) have risen to the occasion nobly and have made a most handsome volume of Mr. Lada-Mocarski's descriptive bibliography (with title-page facsimiles) of the first editions of effectively all the relevant monograph Alaskana (161 items), from Du Halde (1735) to the final *Treaty Concerning the Cession* of 1867.

The author brings to his task natural linguistic advantages (nearly a third of the titles are in Russian), many years of experience as a collector in the field, and all the passion of the amateur bibliographer. It may therefore seem ungenerous to express regret that a candid professional did not peep over his shoulder when his work was in plan; for it is not without its avoidable sins against the bibliographical light.

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... Finzi explains, in an editor... that *Quasimodo e la critica* ... intended to be a critical ... and not an act of homage, ... such it was sanctioned by ... His death in June, 1968, ... automatically into a kind ... memorial. In the publisher's ... states that although not a ... the book nevertheless is ... anthology of criticism in which ... the most distinguished and ... names, "from Solmi to ... from Bo to Vigorelli, ... on to Bowra and Öster...

... Anders Österling's speech ... the works of Quasimodo ... Nobel Prize in October, ... there are sixteen general ... critical commentaries ... particular aspects of Quasimo... mostly from periodic... sixteen studies by foreign ... in spite of the blurb, ... is not included, ... perhaps being that he ... to Quasimodo's poetry ... physic of aridity". Cer... severest critics of Quasi... such as Alfredo Gargiulo and ... Flora are conspicuous by ... absence.

... interesting, among the foreign critics, to look again at Sir Maurice Bowra's *Horizon* essay of December, 1947. He is styled, as so often happens in American books, "Cecil M. Bowra". His essay is dated and hesitant. It also contains one error: Bowra lists a number of "young Italian poets", including Quasimodo, who were known before the war but had only made their mark after it. All owed much to the encouragement and example of Ungaretti. Among them is Vincenzo Cardarelli, who in 1947 was sixty years of age, one year older than Ungaretti. The best of the foreign contributions, although excessively adulatory, is that by a comparatively unknown young man, Jack Bevan.

About the same time as Gilberto Finzi's anthology of criticism there appeared a book by Annamaria Angioletti, titled, with an appropriate change of tense, after one of Quasimodo's most famous poems, *E fu subito sera*. Annamaria Angioletti, who became Quasimodo's archivist in July, 1960, has collected together a number of reminiscences of Quasimodo, some by people who had only known him since 1960, some by friends of his childhood such as Aligi Sassu. Sir Maurice Bowra appears again with an essay on the Greekness of Quasimodo, in which he compares him to Pindar, Aeschylus and Euripides, and Mario Stefanile contributes an excellent summary of Quasimodo's life and work. These are brief prefaces to Annamaria Angioletti's memorial of 206 pages. Charmingly written and accompanied by photographs of unusual interest, including a rare portrait of 1937, her reminiscences give an intimate, authentic and illuminating account of Quasimodo's later years.

Giuseppe Zagarrio's recently published opusculum, *Quasimodo*, provides a more comprehensible account of Quasimodo's work than does Finzi's critical anthology, in spite of the distinction of his contributors. The book begins with an extract from a remarkable dialogue between Quasimodo and Ferdinando Camon, taken from Camon's *Il mestiere di poesia*, published in 1965. According to Quasimodo, Montale is a Gozzano without the irony, while Ungaretti derives his poetics from Mallarmé, which is un-Italian. Only Quasimodo has succeeded in remaking Italian poetry and freeing it from the malign influences of D'Annunzio, the *crepuscolari* and European decadence. In Pasolini there is a reaction of a traditional kind, but Sanguineti is on a pseudo-European plane because of his ostentatious aping of Anglo-American literature. Similarly the Novissimi and the young poets have gone wrong by seeking guidance and inspiration from Anglo-American literature, instead of studying the leaders of the old Italian tradition. Italy has for centuries imitated French culture, but this today is decadent; hence the mistaken move towards Anglo-Saxon culture. At the moment (and here Quasimodo is right) there is a great ferment in poetry, but there is no unity. The groups fight against each other and the damage caused thereby is incalculable.

Quasimodo finally proclaims himself as anti-romantic and a true classic. His poetry has often been analysed as reflecting an inherent ambivalance. In this dialogue Quasimodo comes near to duplicity. His early poetry was much influenced by Ungaretti and in his "poetics of the word" he went even farther than his master, so that Oreste Macri can with justice say that Quasimodo reached "the ultimate crisis of symbolism; when the significant symbol at a given point identifies itself with the object symbolized".

Gilberto Finzi sees in Quasimodo's poetry a constant tension between intellect and form, while Roberto Sanesi finds a dualism between internal feeling and external form. Anceschi sees even farther when he describes this dualism as the opposition between the happy world of memory and "the feeling of the continuing exasperated presence in life of a corruption more dissolute than that of death". Here Aragon has something to say when he remarks that "in Quasimodo, Sicily explains the world". This we see in the exquisite early poem "Vento a Tindari", with its two-directional movement, between the "airy peaks/wound in the pine winds" and the bitter bread of exile from this Eden. The same dichotomy, more subtly expressed, appears in a poem from *Giorno dopo giorno* (1947) entitled "From the Fortress of Upper Bergamo", where the dawn falling on the ramparts of the castle evokes childhood recollections of Sicily, which are finally submerged by memories of the death of young Partisans during the German occupation.

Zagarrio regards Quasimodo's "torment" as the result of his being, and feeling himself to be, in the centre of the crisis, both ethical and linguistic, of modern man. Certainly Quasimodo wrote in 1946, "To remake man, that is our job", but this, as Carlo Bo points out, was also the cry of the older hermetic poets, who had considerable doubts about Quasimodo's poetic and creative ability to achieve the necessary reformation.

Zagarrio's book would be a gold mine but for the fact that his analyses of the poems are often abstruse and more hermetic than the poems themselves. He can also work himself up into passages of rhetorical idealism which rival the *hwyl* of a Welsh preacher. He agrees, however, with Leonardo Sciascia that the two main Sicilian characteristics are *fuga* and *ironia*. The flight is seen in the evasion of reality, both in religious mysticism and in the Arcadian idyll of the lost Paradise, the Sicily that never was. The irony lies in the *smorfia*, the grimace which implies a kind of aloof superiority.

It is difficult to assess Quasimodo's achievements. The "word", the heavy "sadness", the orphism and the sense of superiority deriving from Greek origins, combine to reduce the whole of his universe to a scene where a voice addresses a vague "you". The purity of diction and clarity of imagery, blended with formal lucidity (at which he always aimed), which characterize the best of his early poems, often degenerate in his middle period into a kind of slick Parnassian polish. The freshness has faded and, as Gianni Pozzi remarks, his fundamental lack of content shows up only too clearly.

The horrors of war and the exploits of the Partisans led Quasimodo to his second phase, when he discarded hermetic writing and opened his poetry to the world. It begins in *Giorno dopo giorno* and reaches its peak in two magnificent poems, "Letter to my Mother" (1947) and "To my Father" from *La terra impareggiabile* (1958). Here the flight from reality is arrested and the irony dries up sentimentality and mysticism.

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..., GEOFFREY and WARD, ... (Editors). *Design ... in Architecture*. 204pp. ... Humphries for the Architectural Association, London. £5 5s. ... back, £3 10s.)

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... *Villages in the Mediterranean Community* ... pages unnumbered. ... The idea behind this book ... following it up the author has ... side-tracked by his ... photographer. The ... beautiful pic... vernacular build... outlines do not necessarily indicate a village. But it is a book which hardly fits his subtitle and certainly fails to substantiate the claims set out in the publisher's blurb.

The pictures, delightful though they are, are neither systematically enough chosen nor deeply enough analysed to constitute a serious study of village architecture, the very brief texts describing the twenty-seven villages photographed are perfunctory and in the whole book there are only four plans.

Mr. Goldfinger contributes an interesting introduction in which he relates work by a number of modern architects to vernacular prototypes of the kind pictured in his photographs, and Professor Louis Kahn contributes a somewhat pretentious foreword.

Biography and Memoirs

ADAM, MICHAEL. *Man is a Little World*. 128pp. Penzance: The Ark Press. 30s.

This is a rhapsodic portrait of the author as a young man largely written in the 1940s while he was still 50, but not published until now. A good idea of the book may be gathered from a typical extract:

> There is no past and future time, there is only the immediate world around and all about.
> And here is happiness: to be only in the moment, wholly within the surrounding world, . . .
> But if we are to come upon such clarity we must first be without dreams and fine philosophies; we must start to see and to feel for ourselves at first hand, to awake and be aware.

Mr. Adam has clearly read Krishnamurti, the Zen Masters and others more appreciated now than they were in 1946; yet his book is by no means a result of reading but rather a paean in praise of life itself. The rhetoric often consists in a procession of instances: "The sun and the rain that make sweet and ripen pears upon an English cottage wall will burn through an Indian beggar's rags and swell the bodies of a flooded village" is one of a list of eight many circumstances with their shadows.

He can on occasion be economical: "A stone is a slow dance, a flower is a little faster." "Our need is not to understand the whole, but only wholly to understand." "Jesus did not serve. He *was*. And the world was served." This is a young man's book, a rhapsodic celebration of wholeness and acceptance; a healthy drink in a bad time.

LA BRUYÈRE. *Characters*. Translated by Jean Stewart. 318pp. Penguin. 8s.

Unlike Saint-Simon, who knew of the full splendour of Versailles only from hearsay, La Bruyère lived through all the greatest years of Louis XIV's reign and well into the decline. His *Characters* capture remarkably the flavour of this *fin de siècle*, and though the portrait gallery is largely anonymous or composite, it affords an unrivalled insight into the activities and manners of contemporary society. Men and women of most classes, in salon or church, at Court or in the fields, are depicted through the eyes of a disillusioned, but not embittered, bourgeois with a genius for style and observation. Miss Stewart's fluent translation does not betray the original and there is a judicious introduction, together with useful notes.

Education

ATKINSON, NORMAN. *Irish Education*. 246pp. Dublin, Allen Figgis. £2.

The history of Irish education is a complicated saga of political pressures and religious prejudice. Dr. Atkinson makes his way doggedly from point to point. He begins with the Celtic invaders, covers both the north and the south, and ends with the current controversies. Here and there one could wish for a little more detail—the relations of Magee College with Trinity College Dublin, for instance, might have been developed—but on the whole Dr. Atkinson is to be commended for his clear exposition of a difficult subject. His documentation is extensive and where he feels that national interests are involved he adds some incisive and illuminating comment.

History

DOUGAN, DAVID, and GRAHAM, FRANK. *Northumberland and Durham*. 80pp. Newcastle upon Tyne: Frank Graham. £2 5s.

A curious miscellany of rare old prints, with accompanying comments, to illustrate Northumbrian life, scenes and characters during the eighteenth and nineteenth centuries. Town scenes, the pits, the early railways, together with portraits of local eccentrics as well as such worthies as Bewick and Stephenson, are among the illustrations in this quaintly attractive collection.

GOUGH, J. W. *The Rise of the Entrepreneur*. 325pp. Batsford. £2 10s.

The Entrepreneur, the organizer of industry and capital resources who was prepared to take large risks in hope of a fortune, has been active in Britain since the sixteenth century, though the name itself is recent enough. It was financiers like Cranfield and Ingram in the reign of James I, and enterprising spirits like the Italian James Acontius who undertook to drain the Erith marshes in return for half the reclaimed land in the 1560s, who helped to lay the economic foundations of modern England. With them and many similar adventurers Dr. Gough is concerned in this study of the way in which, during Elizabethan and early Stuart times, men of initiative set about developing the cloth, coal, iron and steel, and a number of other basic industries.

ISHAM, GYLES (Editor): *Northamptonshire Past and Present*, Volume IV. No. 4. pp.197-256. The Northamptonshire Record Society. 2s. 6d.

Members of the Northamptonshire Record Society are reminded in this issue of two seventeenth-century characters. One of these, John Claypole, was Cromwell's son-in-law and

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Master of the Horse, and it was at his home at Northborough that, after the Restoration, Mrs. Cromwell found a refuge. The other, Nathaniel Whiting, a parson and minor poet of the same period, is the subject of an article by a descendant, I. R. S. Whiting, who takes a fresh look at his *Albino and Bellama*, "a forerunner of the novel enmeshed in poetic forms", which Saintsbury "discovered" and printed in 1921. For variety there are some recollections of village life in Brigstock at the beginning of this century, notes on an early horse fair, and some little-known addenda to the Washington family history.

Natural History

MOUNTFORT, GUY. *The Vanishing Jungle*. The Story of the World Wildlife Fund Expeditions to Pakistan. 286pp. Collins. £3 3s.

Mr. Guy Mountfort's reputation as an ornithologist is matched only by the wide recognition of his services to the conservation of wild life, and this handsome volume cannot but enhance his fame on both counts. It seems improbable that anyone else among living naturalists could write as he does: "If only we had come to Pakistan ten years earlier! Yet had we done so, perhaps we would have been too late to save the Coto Doñana in Spain, or to create the wildlife reserves which had resulted from our work in Jordan."

Among the reasons for the success which has followed Mr. Mountfort's efforts to arouse the interest of numerous governments to the importance of wildlife conservation is his keen perception of the main reason for the crisis which besets wildlife in so many countries, namely the encroachment of the needs of an expanding population upon limited land resources. This perception lends to all Mr. Mountfort's recommendations an element of practicality which facilitates their adoption, while his professional competence and deep conviction of the importance of wildlife as a national heritage readily enlist the enthusiastic support of all who come into contact with him.

It is hardly surprising to learn that his work in Pakistan resulted in prompt and effective action by the authorities, from Field Marshal Ayub Khan, when President, downwards. Not only was an influential Wildlife Committee established, but, in addition, existing Reserves were re-shaped, new ones established, and a training programme for conservationists was instituted. Mr. Mountfort is able to report: "Today the rich natural heritage of Pakistan is on the road to survival and the Government fully deserves the added lustre which this will bring to its prestige at home and abroad." The book is fascinating reading; and Mr. Eric Hosking's photographs are beyond praise.

Philosophy

PHILLIPS, D. Z., and MOUNCE, H. O. *Moral Practices*. 135pp. Routledge and Kegan Paul. 32s.

This book is another in the series "Studies in Ethics and the Philosophy of Religion". Its argument is designed to show that we live among a set of "moral practices" which are, in Wittgenstein's phrase, our moral "form of life", and that it is impossible for us to argue about the principles which make up the framework of this set of practices. All particular moral questions are settled by reference to the structural principles, and all decisions can be justified by an appeal to them. But the principles themselves cannot be justified by a further appeal to anything else. Thus the authors hope to show that Hare is wrong, who argued that there must be a logical gap between prescriptive judgments and statements of fact, since, they say, within a specific framework, a statement of fact—such as that someone is a liar—may actually *entail* a moral judgment. They also hope to show that Mrs. Foot is wrong, who argued that some moral judgments can be justified absolutely, by appeal to the facts of universal human needs or advantage, which are the same for everyone.

Perhaps neither Professor Hare nor Mrs. Foot would have very much difficulty in finding reasons to reject the compromise solution offered by the present authors. It must regretfully be said that, in general, this is one of the books which may win moral philosophy a bad name. The arguments may seem trivial or somewhat domestic, the horizons limited, and many of the statements made in the course of the argument are not true if words are to be taken in their ordinary senses. For instance, it surely cannot be the case that "it is only where one can take for granted that a man is following a rule that one can offer him a prescriptive judgment". Why should I not say "You should not do that" to someone who has, let us say, lost his temper with his dog? Yet he is hardly following a rule in such a case, nor do I take it for granted that he is, though I judge that he should not do it.

Politics

PILLAI, K. RAMAN. *India's Foreign Policy*. 247pp. Meerut: Meenakshi Prakashan. 25Rs.

The title of this book does not accurately describe its content, which is a study of the way in which the four emerging opposition parties—the Communist Party of India, the Praja Socialist Party, the Jan Sangh, and the Swatantra Party—have influenced the thoughts and actions of the Indian Government in the field of foreign affairs. The period examined begins in 1947 and ends in 1963, and thus corresponds with the Jawaharlal Nehru epoch in post-independence external relations. It is possible, as Dr. Pillai shows, to divide this period into two parts. From 1947 to 1959, Nehru's decisions were unchallenged both outside and inside Parliament confidence in his judgment as well as in his knowledge was virtually complete. After that time, the influence of the opposition parties steadily grew; indeed by 1960 his critics had made it impossible for him to negotiate freely with Chou En-lai and had tied his hands in a number of important ways—compelling him, for example, to reverse his original stand over the Soviet invasion of Hungary, and to dismiss his defence minister. The author evaluates the contribution which the various parties have made to the formulation of foreign policy, mainly by directing attention to particular issues—the P.S.P. stressing regional cooperation in Asia and national security; the Jan Sangh striving to keep India out of international questions which do not directly affect her interests; the Swatantra striving to check any leftward drift and pressing for co-operation with the West; the C.P.I. attacking any softness towards "imperialism". Dr. Pillai's conclusions may perhaps be criticized for being a little too clear-cut and tidy; but his book is a painstaking and thoroughly worthwhile investigation.

Social Studies

DESAI, A. R. *Rural Sociology in India*. 968pp. Bombay: Popular Prakashan. 60Rs.

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World Affairs

KOCK, KARIN. *International ... Policy and the Gatt*. ... 334pp. Stockholm: Almqvist & Wiksell. Sw.Kr.45.

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